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THE AUTHOR OF "MOTHER INDIA," AN OUTSPOKEN CRITICISM MUCH DISCUSSED: MISS KATHERINE MAYO.

Miss Katherine Mayo, the well-known American writer, caused a profound sensation by her recent book, "Mother India," with its outspoken indictment of certain social evils rife among the native population, such as the treatment of animals and of the "untouchables"—that is, outcasts, or people of low caste. She denounces also the deplorable effects of early marriage on young girls who are little more than children. Some of her conclusions

were recently contrasted with the results of an investigation conducted by Miss Balfour, a woman doctor in Bombay. Miss Balfour's hospital statistics show an average age of young Indian mothers higher than that stated in "Mother India" (8 to 14), but she likewise thinks legislation necessary. Miss Mayo's book in general is of great interest as an American expression of impartial praise for British rule in India.



By G. K. CHESTERTON.

THERE is strewn and scattered all over our journalism and literature, just now, a certain type of sentence which seems to me decidedly quaint and even queer. It is not merely inconsequent—like the sort of sentence of which the tail seems to drop off suddenly. It is rather contradictory; the sentence is like a serpent so strange and magical that its tail can bite off its head. We all know the classic examples of what may be called the inconsequent sentence—the sentence that does not end as it began. Perhaps the most famous example is that of the traveller who lamented in the market-place of an English provincial town, crying, "They may well call it Stony Stratford; I never was so bitten with fleas in my life." Here there is a lack of logical continuity or *rapprochement* between the geological and the entomological conceptions; they are felt to be more than normally remote from each other, as we seldom even consider the parasites of palæolithic man, and a geologist very rarely comes upon a fossil flea. Still, it is only an inconsequence and not in the full sense a contradiction. It is not quite as if the traveller said, "They may well call it Stony Stratford; I never was sunk in such a swamp of soft mud in my life." Or there is the more elusive example of the venerable magistrate who said to the prisoner, with weighty reproach and severity, "You received a good education from a pious mother; instead of which, you go about stealing ducks." Here there is, to say the least, an ellipsis; the train of thought can be followed by a sympathetic mind, but there are several steps of reasoning left out—or cleared, as it were, by the magistrate in one imaginative leap. But again it is not exactly a contradiction; the sentence breaks down, but it does not recoil in ruin upon itself. It is not as if the excellent Justice of the Peace had observed, "You received a good education from a pious mother; instead of which your mother was a howling and blasphemous Atheist." It is the latter sort of sentence that seems to have come into fashion in this age of free thought and scientific reasoning.

I might give a great many examples: thus, Dr. Barnes, the Bishop of Birmingham, explained recently that he had made his attack on sacramentalism because it was so very important that the Church should have agreement about the Sacrament. If he had said that he kept silent because it was so important to have agreement, we might make some sense of the remark. Or if he said that he attacked the dogma because it did not matter whether there was agreement or not, that view also would be quite sensible. But why he should disagree out of a love of agreement, or contradict other people's most sacred beliefs because there must be no quarrelling, is extremely difficult for a detached outsider to understand. But, in a more general way, the defence of many modern things, when compressed and summed up in its essentials, has a curious way of containing this kick back at the end. We might sum up many of those charming newspaper articles in *Defence of the Modern Girl* as amounting to something like this:

"I want to be absolutely natural and straightforward and take no trouble about anything; that is why I paint an artificial mouth on my face with red mud in the manner of the clown in the old Victorian circus." The fashionable society lady who gives advice on these matters in the newspapers is very like Bishop Barnes of Birmingham. She resembles him in the sort of diction I describe, the sentence that seems to rebel against itself, rearing and bucking like a restive horse. She too is very prone to say, almost in a breath, that woman no longer lives for man's approval, and that it is important to be quite clear about whether gentlemen prefer blondes. She also is capable of encouraging her young pupil to cut off her hair because it doesn't matter, and then pull it about because it does matter. There seems to be a sort of public holiday from logic just now, a Saturnalia of escape from the slavery of the syllogism. There is nothing to choose between the sexes in this matter; nothing to choose between the social classes; not very much to choose even between the schools of science and philosophy.

become mystification, and the imagery a mere worship of graven images—or rather, of images that are not even hard enough to be graven.

I know, of course, that some of the sages who called themselves Pragmatists did really propose to find us philosophy that would free us from logic. But it always seemed to me futile to abandon logic and then expect to find anything at all—even to find anything where we had left it three minutes before. It is a negation which in its nature can go any lengths. If a man says, "You will find it best to accept Pragmatism; after all, why should you be reasonable?" the other man can obviously say, "Very well; I find it best to adopt Pragmatism, and therefore I won't adopt it—why should I be reasonable?" Many who have criticised what they call the mediævalism of my own views seem to imagine that I wish to clothe myself in a tabard or a tunic of Lincoln green, to arm the British forces with bows, or only allow ladies to ride about on palfreys.

All this seems to me not only very irrelevant to modern life, but very irrelevant even to mediæval life. One thing we have really got to learn from mediæval life is mediæval logic. It is especially the truly logical idea of the limits of logic.

What we want is not this modern notion, that any man can be as illogical as he likes about anything he chooses. What we want is emphatically the mediæval notion—that there are some logical things about which he is bound to be logical, and some mystical things about which he can only be mystical. It is one thing to say that there are transcendental truths; it is quite another thing to say that they abolish the difference between the true and the untrue. But so far as reason does affect even these things, the reason ought to be reasonable. That

is where Dr. Barnes falls into a double fallacy and fails twice over; he tries to rationalise things that are in their nature mysteries, and then he rationalises in an utterly irrational way. He begins by using logic in the wrong place and ends by using it wrong.

But there are, as I have said, many other and lighter examples of the same illogical logic-chopping. Most of the journalists writing on manners and morals, on the relations of the sexes, or the relative merits of the centuries, begin with this swagger of sceptical argument, and then cannot carry it through, but collapse into sheer sentimentalism. They begin by professing to prove that a fashion is acceptable, and end by accepting the fashion because it is fashionable. They begin by dismissing romance to the realms of the crinoline and the croquet-hoop, and end by recommending golf or jumpers because they are really more romantic. The point is not that I want to substitute mediæval archery either for croquet or golf; the point is that men have altogether forgotten the idea of hitting the mark in the sports of the mind, and need to go to school to the schoolman.



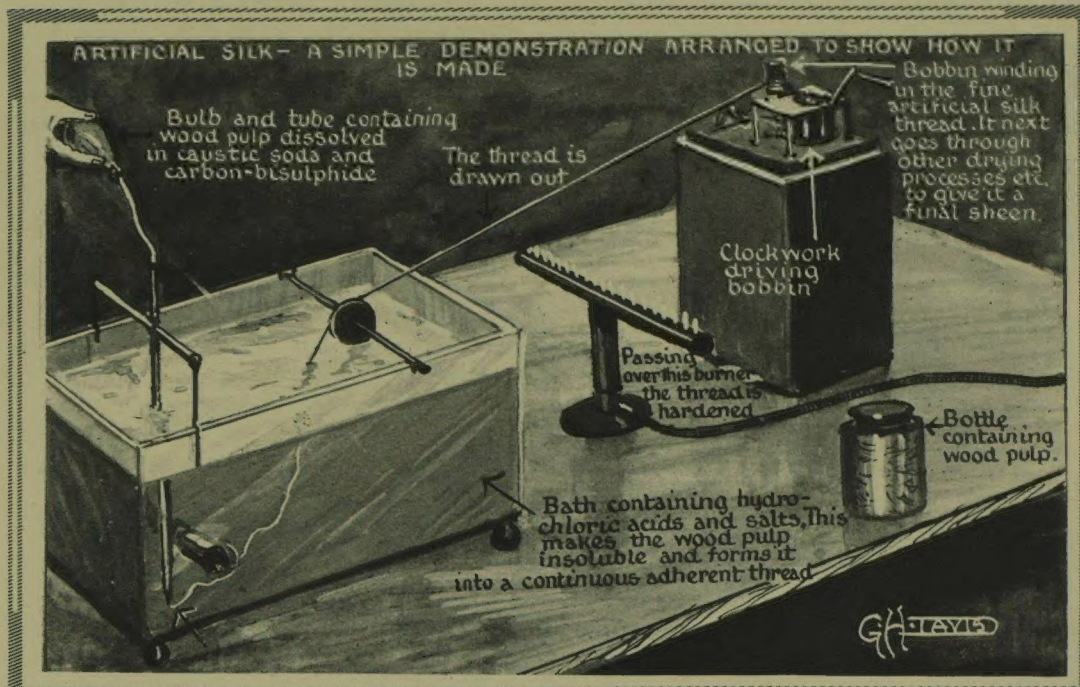
THE CITY OF HULL'S MEMORIAL TO ITS GALLANT DEAD SET UP AT OPPY, NEAR ARRAS:
THE LORD MAYOR OF HULL SPEAKING AT THE UNVEILING.

Oppy was chosen as the site of the memorial because it was in Oppy Wood that Hull and the East Riding lost more of their gallant men on May 3, 1917, during the Battle of Arras, than they did on any other of the dreadful days of the Great War. On that May 3, over 1700 casualties were reported in the two-acre wood. Little wonder the villagers deem it haunted! The unveiling took place on October 16.

Even the rationalists are not much more irrational than their neighbours.

What is new in this matter is not so much unreason as the fact of unreason not being recognised as unreasonable. There may at any time be blunders in the controversies of a society, just as there may be at any time howlers in the examination papers of a school. That alone does not prove it is not a good school. The only case against the schoolmaster is that he reads the howler and does not howl. Old Victorian writers of the type of Macaulay and Huxley had their limitations and even their superficialities. But they did not let things of this sort pass; they pounced on them with a practised and almost automatic accuracy. I can understand that the more romantic and rhetorical school, of men like Ruskin and Carlyle and Kingsley, was felt to be filling out with life and colour the too meagre outline of this old rationalism. If I had lived at the time when Carlyle was thundering at the Whigs or Ruskin in revolt against the Utilitarians, I should have been entirely in favour of their more imaginative and mystical outlook. But by this time I think the exaggeration is the other way; the mysticism has

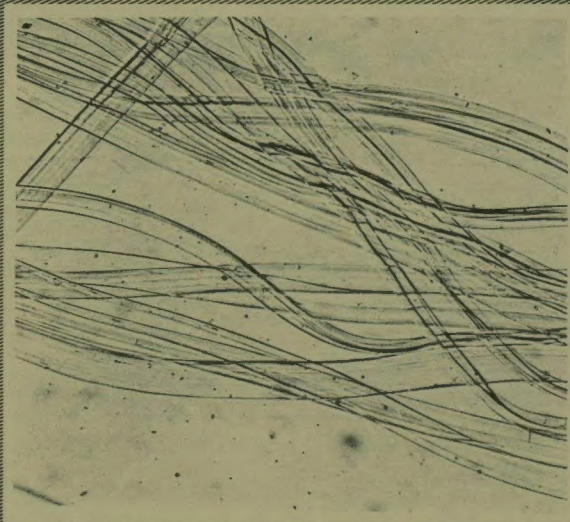
ARTIFICIAL SILK—A STOCK EXCHANGE "FLUTTER": A MUCH-DISCUSSED MATERIAL; AND A 17TH-CENTURY PROTOTYPE.



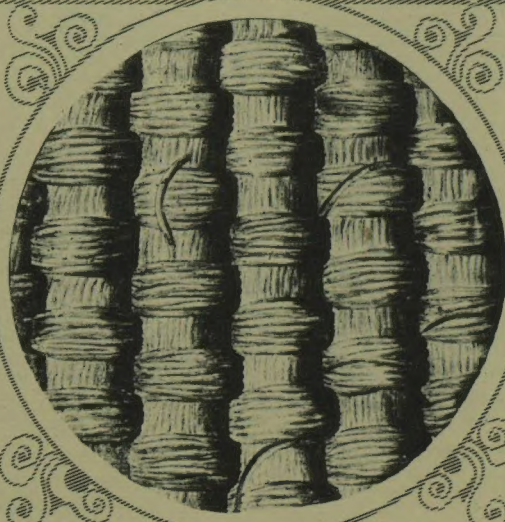
1. THE MAKING OF ARTIFICIAL SILK, "A VISCOUS MATERIAL EXTENDED IN LONG THREADS THROUGH A MINUTE HOLE AND SUBSEQUENTLY HARDENED": A DIAGRAM ILLUSTRATING SIR WILLIAM BRAGG'S "OLD TRADES AND NEW KNOWLEDGE."

strong enough to exhibit the desired colour. A pretty kind of artificial stuff I have seen, looking almost like transparent Parchment, Horn, or Iving-glass, and perhaps some such thing it may be made of, which being transparent, and of a glutinous nature, and easily mollified by keeping in water, as I found upon trial, had imbibed, and did remain tinged with a great variety of very vivid colours, and to the naked eye, it looked very like the substance of the Silk. And I have often thought, that probably there might be a way found out, to make an artificial glutinous composition, much resembling, if not full as good, nay better, than that Excrement, or whatever other substance it be out of which, the Silk-worm wire-draws his clew. If such a composition were found, it were certainly an easier matter to find very quick ways of drawing it out into small wires for use. I need not mention the use of such an Invention, nor the benefit that is likely to accrue to the finder, they being sufficiently obvious. This hint therefore, may, I hope, give some Ingenious inquisitive Person an occasion of making some trials, which if successful, I have my aim, and I suppose he will have no occasion to be displeased.

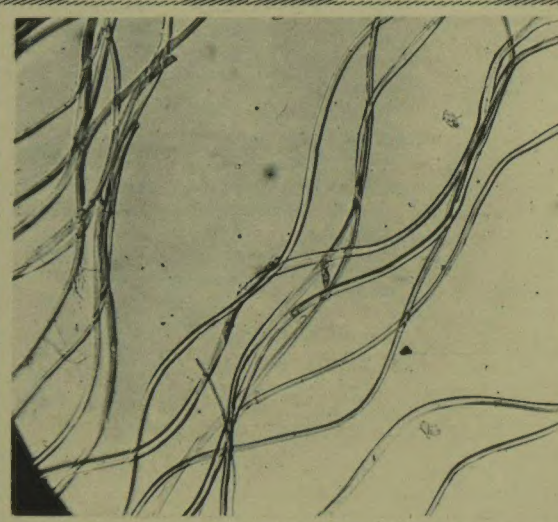
3. OFFERING THE IDEA OF "AN ARTIFICIAL GLUTINOUS COMPOSITION" TO "SOME INGENIOUS, INQUISITIVE PERSON": A REMARKABLY PROPHETIC PASSAGE (ENLARGED) IN THE EXTRACT FROM HOOKE'S "MICROGRAPHIA" REPRODUCED IN NO. 2.



6. ARTIFICIAL SILK UNDER THE MICROSCOPE: TYPICAL STRANDS OF THE MATERIAL MAGNIFIED (FOR COMPARISON WITH REAL SILK IN NO. 8).



7. "A PIECE OF VERY FINE TAFFETY-RIBAND IN THE BIGGER MAGNIFYING GLASS": AN ILLUSTRATION FROM HOOKE'S "MICROGRAPHIA."

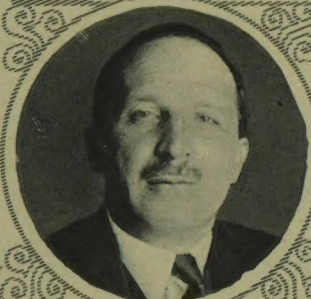


8. REAL SILK UNDER THE MICROSCOPE: TYPICAL STRANDS OF THE MATERIAL MAGNIFIED (FOR COMPARISON WITH ARTIFICIAL SILK IN NO. 6)

Observ. IV. Of fine waled Silk, or Taffety.

This is the appearance of a piece of very fine Taffety-riband in the bigger magnifying Glass, which you see exhibits it like a very convenient substance to make Bed-matts, or Door-matts of, or to serve for Bee-hives, Corn-scuttles, Chairs, or Corn-tubs, it being not unlike that kind of work, wherewith in many parts in England, they make such Utensils of Straw, a little wreathed, and bound together with thongs of Brambles. For in this Contexture, each little filament, fiber, or clew of the Silk-worm, seem'd about the bigness of an ordinary Straw, as appears by the little irregular pieces, a, b, c, d, and e, f; The Warp, or the thread that ran crossing the Riband, appear'd like a fine Rope of an Inch Diameter; but the Woof, or the thread that ran the length of the Riband, appear'd not half so big. Each Inch of six-penny broad Riband appearing no less than a piece of Matting Inch and half thick, and twelve foot square; a few yards of this, would be enough to floor the long Gallery of the Loure at Paris. But to return to our piece of Riband: It affords us a not unpleasant object, appearing like a bundle, or wreath, of very clear and transparent Cylinders, if the Silk be white, and curiously ting'd; if it be colour'd, each of those small horney Cylinders affording in some place or other of them, as vivid a reflection, as if it had been sent from a Cylinder of Glass or Horn. In so much, that the reflections of Red, appear'd as if coming from so many Granates, or Rubies. The loveliness of the colours of Silks above those of hairy Stuffs, or Linnen, consisting as I else where intimate, chiefly in the transparency, and vivid reflections from the Concave, or inner surface of the transparent Cylinder, as are also the colours of Precious Stones; for most of the reflections from each of these Cylinders, come from the Concave surface of the air, which is as 'twere the foil that encompasses the Cylinder. The colours with which each of these Cylinders are ting'd, seem partly to be superficial, and sticking to the out-sides of them; and partly, to be imbib'd, or sunk into the substance of them: for Silk, seeming to be little else than a dried thread of Glew, may be suppos'd to be very easily relax'd, and softned, by being steeped in warm, nay in cold, if penetrant, juices or liquors. And thereby those tinctures, though they tinge perhaps but a small part of the substance, yet being so highly impregnated with the colour, as to be almost black with it, may leave an impression strong enough to exhibit the desired colour. A pretty kind of artificial stuff I have seen, looking almost like transparent Parchment, Horn, or Iving-glass, and perhaps some such thing it may be made of, which being transparent, and of a glutinous nature, and easily mollified by keeping in water, as I found upon trial, had imbib'd, and did remain ting'd with a great variety of very vivid colours, and to the naked eye, it look'd very like the substance of the Silk. And I have often thought, that probably there might be a way found out, to make an artificial glutinous composition, much resembling, if not full as good, nay better, than that Excrement, or whatever other substance it be out of which, the Silk-worm wire-draws his clew. If such a composition were found, it were certainly an easier matter to find very quick ways of drawing it out into small wires for use. I need not mention the use of such an Invention, nor the benefit that is likely to accrue to the finder, they being sufficiently obvious. This hint therefore, may, I hope, give some Ingenious inquisitive Person an occasion of making some trials, which if successful, I have my aim, and I suppose he will have no occasion to be displeased.

2. A SEVENTEENTH-CENTURY ANTICIPATION OF ARTIFICIAL SILK: AN EXTRACT FROM ROBERT HOOKE'S "MICROGRAPHIA" (1667), DESCRIBING "A PRETTY KIND OF ARTIFICIAL STUFF."



4. THE CHAIRMAN OF BRITISH CELANESE LTD.: DR. HENRY DREYFUS.



5. ONE OF THE DIRECTORS OF BRITISH CELANESE, LTD.: DR. CAMILLE DREYFUS.

Owing to the great interest being taken in artificial silk, not only for itself, but on account of the recent dealings in Celanese shares, and the magnitude of such dealings, we give herewith some pictures illustrating the manufacture of this material, together with some microscopic comparisons of artificial silk with real silk, and an interesting forecast of the artificial material dating from the seventeenth century. The extract reproduced above is from an old book entitled "Micrographia," published in 1667, by Robert Hooke (1635-1703), an experimental philosopher, secretary to the Royal Society, and a rival of Sir Isaac Newton.

The diagram (1) illustrated (in our issue of May 29, 1926) Sir William Bragg's lecture on weaving and spinning, as given at the Royal Institution, and since embodied in his book, "Old Trades and New Knowledge." "One of the most lustrous of materials," he writes, "is 'artificial silk,' a viscous material resembling the material of cotton, extended in long threads through a minute hole and subsequently hardened. The illustration shows roughly the process. . . . Artificial silk . . . is interesting because it is the first manufactured fibre, the first that is not gathered directly from natural sources. It may be the forerunner of others."

PRUNES FROM ALMOND TREES!

"THE HARVEST OF THE YEARS." By LUTHER BURBANK with WILBUR HALL.*

WHEN dealing a week or two ago with Mr. G. P. Spinks's relation of his progress in fruit-breeding during the past few years, as given in the report of the Agricultural and Horticultural Research Station of the University of Bristol, the *Times* commented: "If anything, the home fruit industry suffers from having too many varieties of nearly every kind of fruit rather than the mass production of a very few sorts of sterling value."

With the beliefs behind such a sentiment, Luther Burbank would have been in entire accord. During a long, fighting life of pioneering he made uncountable experiments, but there was not one that was

not directed towards a practical end. It was neither his business nor his pleasure to create freaks. He aimed to supply wants. Nature was his partner. "I took Nature's mind," his book records, "and added to it my own, that knew exactly what it wanted, and was in a hurry (comparatively speaking) to get it!"

Here is the manner of his reasoning: "I felt sure that I could bring about, in a few plant generations, what Nature required hun-

dreds or even thousands of years to achieve. . . . Nature . . . appeared to me to demand or require or call forth variations and the adaptation of those varieties to new environments. But she had all the time there was and all the raw materials she needed; she could be wasteful and extravagant, on the one hand, and leisurely, on the other. She worked with birds and bees and other insects in cross-pollination; she was assisted by all sorts of accidental hybridizations; she sowed seeds far and wide, employing floods and winds and glaciers and migratory birds and animals—these were only a few of the agencies used. She made millions of trials and had millions of failures, but she had no reason to be concerned about that. She wasn't under contract, and no one was writing her indignant letters beginning, 'In the matter of the shipment of pine trees ordered from you five hundred years ago for our temperate climate, beg to advise you that same has not yet arrived.' No, Nature employed the system of trial and error, trial and error, and yet eventually there was dispersed over the whole earth the multitude and infinity of plants and shrubs, vegetables, and flowers, fruits, and vines both that we find in the wild state to-day and that, working with the wild plants as foundations, man now has to fill his gardens with delight, his orchards with plenty, and his fields with wealth. I could learn my methods from Nature, but I was not compelled to accept her schedule. I was convinced that, by following her system, and learning lessons from her open book, man, with his developed intelligence and his lately acquired habit of aiming at a definite goal, could get, in plant-breeding, what he wanted,

where he wanted it, and eventually about when he wanted it."

A commission proved Burbank's theories. An orchardist asked that twenty thousand prune trees might be delivered within nine months. They were unobtainable. The young market-gardener determined to grow them—and supply in the stipulated time! It was impossible—but he did it by "speeding-up" his unconscious collaborator! "The first requisite for the new venture was a sturdy but rapidly sprouting tree stock," it is noted, "and I chose the almond because, unlike nearly all stone fruits, it takes hold readily and grows quickly. I found twenty thousand almond nuts of even quality, spread them on a bed of coarse sand, covered them with burlap, and on top of the burlap put a layer of sand. The purpose of this arrangement was to enable us to examine the sprouting nuts daily without disturbing the roots; in fourteen days a few of the seeds had sprouted and were picked out and put in the nursery beds; as fast as sprouting occurred the planting followed, and by the last of June those almond seedlings were high up enough to be budded. Meantime I had arranged with a neighbour to furnish me with twenty thousand prune buds, and early in July and all through that month and part of August, I had a large force of experts budding the prune buds into the almond seedlings. After about ten days I found the buds would make unions with the stalks; then, in order to force all the nourishment into them, I had to find a way to eliminate the almond side of the family without killing the young trees. If I had cut the almond twigs and leaves off summarily the seedlings would have died; instead I broke off the tops and left them hanging—there was still a connection, but most of the strength of the little tree was diverted to its adopted child, the prune bud. The plan worked perfectly. The prune buds took hold bravely, and in a few weeks what had started out as an almond was a prune, and flourishing mightily. By December 1, 19,500 prune trees were ready for the order, and the delighted customer said I was a wizard."

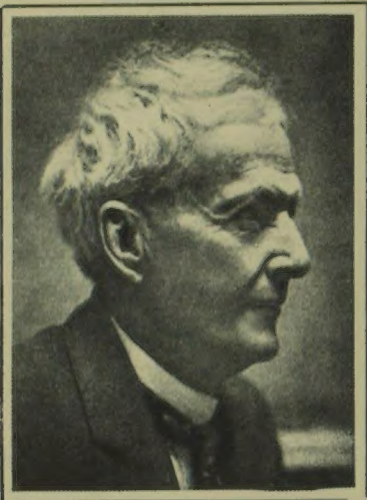
Many another riddle was unravelled. Let us cite the case of the pea for canning. The tinned French pea was well known and popular in the United States, but it was expensive; and Burbank was questioned as to whether he could raise a rival. He promised to do so within eight years. "The French pea," it is written, "is actually a pea that is not allowed to come to full maturity, but that is picked, by hand, when the peas in the pod have reached their most perfect state as regards flavour and sweetness. You see, as in most vegetables, the sugar

the sort of qualities I wanted; the chosen pods were carefully saved and replanted, and selection again made toward the ideal.

"Meantime there was another vital requisite in these peas. It was all well enough for the French to pick their peas by hand for canning, because they could work cheaply and charge high prices; for California canners it was necessary to have peas that would reach the desired size and have the desired qualities almost simultaneously over a whole field—in short, the peas must be so characterised that they could be harvested by machinery, perhaps in one or two days. This meant that I must also select and re-select to get uniformity of ripening period.

"My process was simple enough, but it required the application of infinite pains and patience. For instance, as the plan progressed, I harvested my selected seed only after counting the separate pods on each vine and the separate peas in each pod, choosing between vines otherwise alike in product, according to the quantity as well as the quality of the peas." Perfection was attained in three years; in six generations!

The creation of this pea and of the prune trees illustrates most admirably the ways of the master plant-breeder. For that reason our full quotations have been given, as evidence of the genius of "infinite pains and patience" that was Luther Burbank's, that genius which foresaw and, foreseeing, did not hesitate to meet demands which seemed almost absurd to those of lesser mental equipment and technical skill; that genius which, coupled with consuming curiosity, brought into being such sturdy children of selection, re-selection, repetition, the taming of heredity, and the suppression of the unfit, as the plumcot, a cross between the apricot and the plum; plums that reach the proper stage of ripeness all at once, satisfy picking conditions for shipping, and are "soft and juicy and delicious" after they have travelled "half as far as did Nelly Bly"; stoneless prunes and plums; "super" peaches, grapes, cherries, and walnuts; a spineless cactus edible by cattle; and the rest. These with kindred improvements in other fruits, in flowers, vegetables, and trees; the giving of scent where no scent was; the elimination of disagreeable odours; the providing of flavour: all the result of ungrudging labour and imagination—and a firm adherence to the Darwinism Burbank defended so strenuously. And all, as we have said before, not to tickle the groundlings at shows, but to satisfy needs. Another witness to this, to force the point. "Not long ago I delivered a very important order to a silk-grower



LUTHER BURBANK: THE MAN WHO GREW PRUNES ON ALMOND TREES; RAISED PEAS TO A STANDARD SIZE SO THAT THEY COULD BE PICKED BY MACHINERY; AND WAS RESPONSIBLE FOR MANY NEW CREATIONS IN FRUITS, VEGETABLES, FLOWERS, AND TREES.

Reproduced from "The Harvest of the Years," by Courtesy of the Publishers, Messrs. Constable and Co.



AN EXPERIMENT DESIGNED TO PROVIDE SUCCULENT FOOD FOR CATTLE FROM A PLANT OTHERWISE VALUELESS: A MEXICAN CACTUS AND THE SPINELESS FORM OF THE SAME (LEFT); AND THE LARGE, SMOOTH "SLABS" OF THE BURBANK SPINELESS CACTUS.

Reproduced from "The Harvest of the Years," by Courtesy of the Publishers, Messrs. Constable and Co.

content in the pea begins, as the time of ripening passes, to turn into starch, in which form it is stored for use in feeding the life-germ when the pea is planted and germinates. If you pick your pea before that turning-point is reached, the pea is sweet and deliciously flavoured, though not yet at its full size. My first problem was to develop a pea that would be well formed, firm, and of uniform size when it was still not entirely matured, and it was there that I started. I chose good, uniform peas for planting, and I planted a large field of them. By selection I found individual plants with a tendency toward

in Japan. It was a mulberry tree that, with about the same growing conditions and fertilisation as the older varieties, would produce nearly twice as much foliage for the feeding of silkworms. When I had completed the long and complex experiments that ended in success, I forwarded the grafts to Japan, and thus the order was fulfilled."

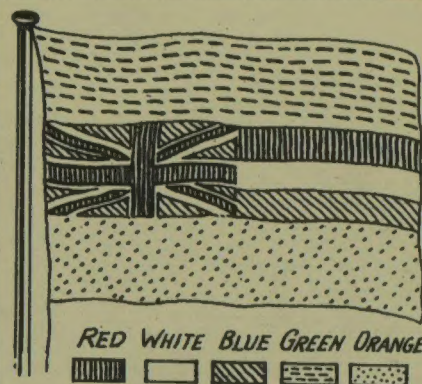
"The Harvest of the Years" has a Fabre-like fascination. To think that, in 1893, there were those who regarded the words "New Creations" in Burbank's catalogue title—"New Creations in Fruits and Flowers"—as blasphemous! E. H. G.

* "The Harvest of the Years." By Luther Burbank with Wilbur Hall. Illustrated. (Constable and Co.; 18s. net.)

THE SOUTH AFRICAN FLAG CONTROVERSY : THREE RIVAL DESIGNS.

Continued.]

three old flags. . . . General Smuts has produced a design embodying these ideas. It has the Union Jack in the top left-hand quarter, the old Republican flags in two other quarters, and in the fourth quarter a group of four stars to represent the four Provinces of the Union. . . . The background of the Government's design is the red, white, and orange stripes of the Dutch House of Orange." The third design is by Mr. George Hay, a Labour M.P. who opposed the Government flag. In it the Union Jack represents the Cape and Natal, and the South African tricolour (adjoining it) the other two provinces.

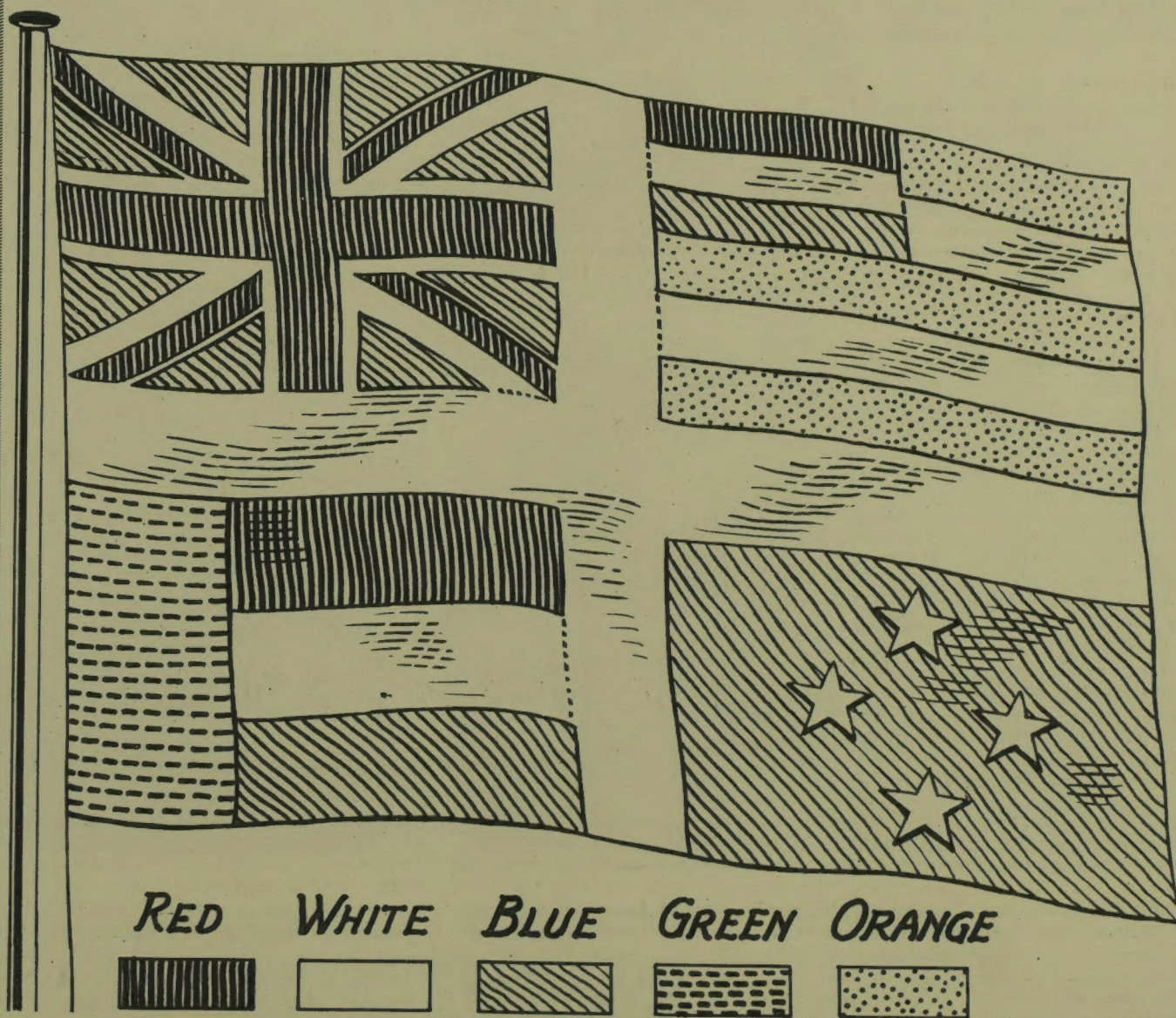


A LABOUR M.P.'S DESIGN: THE UNION JACK (FOR THE CAPE AND NATAL) AND SOUTH AFRICAN TRICOLOUR (FOR TRANSVAAL AND ORANGE FREE STATE) BETWEEN GREEN (TOP) AND ORANGE STRIPES.

THE GOVERNMENT DESIGN: THE RED, WHITE, AND ORANGE STRIPES OF THE DUTCH HOUSE OF ORANGE, WITH THE UNION JACK AND OLD REPUBLICAN FLAGS RELEGATED TO QUARTERS IN A SMALL CENTRAL SHIELD.

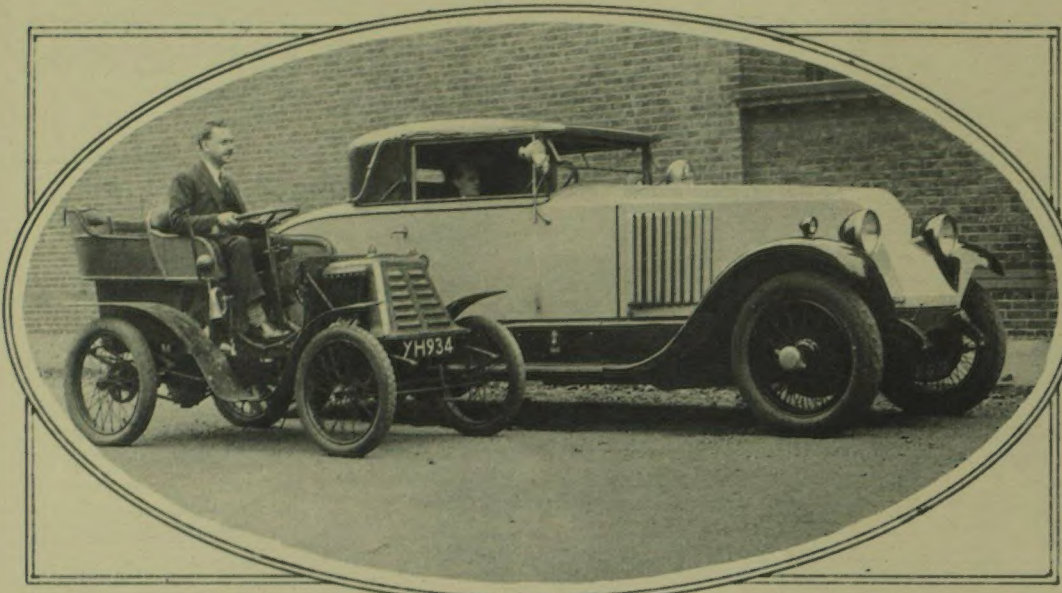
THE much-disputed South African Flag Bill, which had previously been rejected by the Senate after it had passed the Lower House, was reintroduced in the Union House of Assembly at Cape Town on October 17. A referendum on the Bill is to be taken, probably in January, after it has passed the joint session of the two Houses. "The Government side (General Hertzog's followers and the Labour Party)," writes the Cape Town correspondent of the "Times," "are determined to pass legislation creating a national flag for South Africa. They do not want to include anything which can recall its past history. So they have tried to exclude from the new flag the three flags hitherto flown all over South Africa—the Union Jack and the flags of the two Republics which fought the South African War. Under pressure the Government side have included in their design a small shield 'charged' on their suggested flag, containing in miniature the Union Jack and the two Republican flags. . . . The other side (led by General Smuts) say that any flag design for South Africa must include the

[Continued in Box above.]



THE DESIGN PROPOSED BY GENERAL SMUTS AND HIS FOLLOWERS: A "COMPROMISE" FLAG GIVING A QUARTER EACH TO THE UNION JACK, THE TWO OLD REPUBLICAN FLAGS, AND A GROUP OF FOUR STARS REPRESENTING THE FOUR PROVINCES OF THE UNION.

PAST AND PRESENT AT OLYMPIA: CURIOSITIES OF THE MOTOR SHOW.



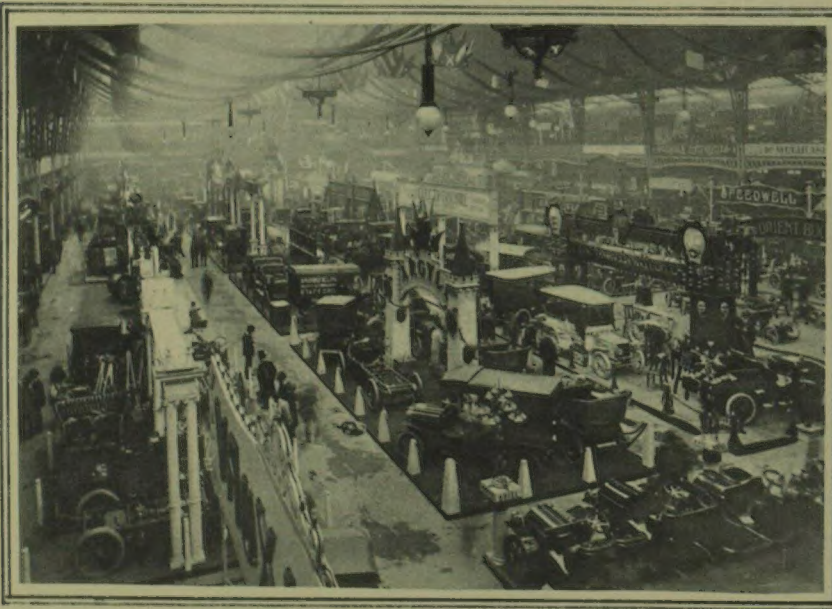
THIRTY YEARS' PROGRESS IN MOTOR-CAR CONSTRUCTION: ONE OF THE FIRST SIX RENAULTS EVER BUILT (DATED 1898) BESIDE THE LATEST 45-H.P. MODEL FOR 1928.



WITH THE WINNER OF THE "OLD CROCKS" TEST RUN TO OLYMPIA—A PANHARD: (L. TO R.) MISS CORDERY, COL. JARROTT, MR. JOHN BRYCE, AND THE HON. MRS. VICTOR BRUCE.



ANCESTORS OF THE MODERN MOTOR-CAR AS EXHIBITED IN THE FIRST MOTOR SHOW EVER HELD AT OLYMPIA: REMARKABLE TYPES OF EARLY VEHICLES SHOWN IN THE AUTOMOBILE EXHIBITION OF 1905 (A GENERAL VIEW OF WHICH IS GIVEN IN THE LEFT-HAND PHOTOGRAPH BELOW).



THE FIRST MOTOR SHOW EVER HELD IN LONDON: THE AUTOMOBILE EXHIBITION AT OLYMPIA IN 1905 (FOR COMPARISON WITH THE 1927 SHOW, ADJOINING).

In connection with this year's Motor Show, there was held an interesting competition known as the parade of the "Old Cocks" (organised by the "Daily Sketch"), in which fifty-one old cars competed in a test run from Grays Inn Road to Olympia. The minimum age for the cars was twenty-one years, and one confessed to thirty-five years, while several others were over thirty. Prizes of £100, £30, and £20 were offered. Among the competitors were Lord Egerton of Tatton and Captain A. G. Miller, the racing motorist; while the judges were Lieut.-Col. Charles Jarrott, Mr. J. W. Stocks, the Hon. Mrs. Victor Bruce, and Miss Violet Cordery. The winner was Mr. John Bryce, with an early Panhard.



THIS YEAR'S MOTOR SHOW AT OLYMPIA: THE 1927 EXHIBITION (FOR COMPARISON WITH THE FIRST ONE, OF 1905, ILLUSTRATED IN THE ADJOINING PHOTOGRAPH).

The cars shown in our central drawing were exhibited at the first Motor Show at Olympia, held in 1905. Taken in order from left to right, beginning at the top (with their prices in brackets), they are: (Top row) 6½-h.p. Civil Service Stores car (£150); 9-h.p. Anglian (£195); 6-h.p. Rover (£100); 7-h.p. Swift dog-cart (£175); 12-h.p. small Belsize (£225 to £235). (Middle Row) 9½-h.p. Cadillac (£199 10s. to £315); 6½-h.p. Royal Humberette (£157 10s.); 6-h.p. Siddeley (£184 10s.); 6-h.p. De Dion Bouton (£200); 6-h.p. Jackson dog-cart (£141 15s.). (Bottom row) 6 to 8-h.p. light Dixi (£295); 6-h.p. light Wolseley (£175); 7-h.p. Alldays and Onions (£165); and 8-h.p. Brown (£175).

IN ROMAN LONDON AS TO-DAY: A FOURTH-CENTURY TRAFFIC BLOCK.

DRAWN BY A. FORESTIER FROM HISTORICAL DATA IN MAJOR GORDON HOME'S "ROMAN LONDON." (COPYRIGHTED.)



A PROTOTYPE OF MODERN LONDON'S TRAFFIC CONGESTION: A ROMAN MOUNTED "POLICEMAN" ON DUTY IN THE CITY.

The London traffic problem undoubtedly has a remote origin, dating back, indeed, to Romano-British times. Mr. Gordon Home's excellent book on Roman London helps us to visualise one of the busiest thoroughfares, with Newgate in the background. In the present scene a peasant clad in the hooded *paenula* is pushing his donkey between an ox-driven country cart of an archaic type (right) and the *sella gestatoria*, or sedan chair, of some important citizen, who is urging on his slave bearers. In the centre a mounted official wearing the *lacerna* (light hooded cloak of the burnous shape) lifts his hand to prevent more pressure from newcomers. In the left background appears a mule-driven *cissium*,

or light travelling carriage, with its *auriga*, or driver, waving his whip. Another kind of litter issues from beneath an arch. On the narrow pathways women draped in the *palla* and followed by their slaves wait anxiously to cross the street. In the foreground two men stop to deliver their *amphora* of wine to some customer. This *amphora* is of the type common then in London, and similar to some actually discovered in the City. The dress worn by the Londoners was then quite Romanised. Only countrymen still wore the old British costume. This glimpse of Roman London, with its modern-looking shops, shows the life of the period and traffic congestion not unlike the present conditions.

A HORSE SENT 6000 MILES AS SCULPTOR'S MODEL.

THE JAMSAHIB OF NAWANAGAR'S FINEST STALLION THAT POSED FOR THE SCULPTOR OF AN ANCESTRAL MONUMENT.

MR. HERBERT HASELTINE, the well-known American animal-sculptor, recently received an interesting commission in India. The Maharajah Jamsahib of Nawanagar—better known to the British public as "Ranji," of cricketing fame—has ordered a statue by Mr. Haseltine's hand of his ancestor, the first Jamsahib, who in the sixteenth century led a conquering army from Kutch and established himself as ruler of the State of Nawanagar. It was in 1924 that Sir Edwin Lutyens first asked the sculptor if it would interest him to make an equestrian statue of this great historical figure of India, for which Sir Edwin would design the base. The monument was to be placed in the middle of a small lake in Jamnagar in front of a fifteenth-century fort.

However, his exhibition of sculptures of British champion animals was then engrossing Mr. Haseltine's attention for the time being; until, in December 1925, he received a cable from Sir Edwin informing him that the Jamsahib invited him to come at once to Jamnagar to make projected models for the monument. After four years of intimate and close attention to Shire-horses, Percherons, Suffolk Punches, thoroughbreds, wool and mutton sheep, beef and dairy cattle, human-looking middlewhite and other pigs—all champions of Great Britain—Mr. Haseltine was, quite suddenly going to take up something entirely different, but something—namely, India—that he had wished to visit and try to portray. Needless to say, in spite of all the other work which he had on hand, he accepted the Maharajah's offer, and sailed for Bombay the following January.

On arrival, he immediately set to work and produced a small model of the intended monument, for which the Maharajah gave him a definite order. The finest Kathiawar stallion in the Maharajah's stud, Ashwanikumar, was placed at the sculptor's disposal as a model; the spacious cricket pavilion was arranged for him as a studio; and the treasure chamber of the old Palace was ransacked for silver and gold bridles, richly embroidered saddles, old armour, swords, daggers, and shields. A bewildered syce was dressed up in the costume of the period and made to ride the famous horse, as depicted in the accompanying photograph, with the old Palace as a background. But, after nearly two months' hard work, Mr. Haseltine had to think of packing up and returning to Paris with all his sketches and models. A few days before his departure, the Maharajah came to the studio, and, while discussing the plans for the monument, Mr. Haseltine expressed his regret at having to part with the beautiful Ashwanikumar, who had posed so well during all these weeks, and he added: "What a pity Jamnagar is not nearer Paris! I should then be able to have the horse as a model for the monument in the heroic size. I shall, however, with the studies I have made, with good photographs, and possibly with another horse—perhaps an Arab—be able to complete the monument." "Another horse? An Arab?" exclaimed his Highness. "The Kathiawar breed has nothing in common with the Arab." After a minute's reflection, to the sculptor's great surprise and delight he added quite casually, as if referring to the shipping of a mongoose or a parrot, "If it is of any use to you,

I will gladly send you the horse to Paris to pose for the time you need him, and then he can come back to Jamnagar." A *beau geste* characteristic indeed of the tradition of the great Indian princes—an act proving the Jamsahib's deep appreciation of an artist's problems, and a desire to render every possible assistance to the carrying out and successful termination of his work. Not often, in these modern times, is an artist treated in such a spirit of munificent liberality, recalling the great days of royal art-patronage.

A few weeks after his return to Paris, Mr. Haseltine received a cable that the famous horse would shortly be arriving in Marseilles. His arrival at the Gare de Lyon in Paris was a memorable event. The Customs officials were surprised and puzzled at a horse coming all that distance to pose for a sculptor, but, with the ready comprehension of artistic matters born in most Frenchmen, they easily accepted the situation, and were, in fact, pleased and amused about

while repairs were being made in Mr. Haseltine's Paris studio, he posed in a small carpeted sitting-room, and behaved himself as well as any house-trained dog. Before Mohammed's departure for India, Ashwanikumar was confided to the care of Colonel Chenchine, formerly of the late Tsar's Hussars, who rides him at exercise and in the studio, and whom he follows about like a dog. Colonel Chenchine can do anything with him, but to a stranger, or to certain people for whom he has an antipathy, he does not hesitate to show his feelings by bites and kicks.

One day, after an absence of several weeks from the studio, the clay head was uncovered in the horse's presence: he actually neighed in recognition, and, curving and stretching out his neck, touched the clay nose with his own. It was, perhaps, the sincerest compliment a sculptor ever received.

Turning to Mr. Haseltine's other work, it may be interesting to recall that his group "Les Revenants" was bought by the French Government for the Luxembourg. From 1921 to 1925 he devoted his entire time to the collection of British champion animals, modelling his original statues in different parts of England, Scotland, and Ireland. He spent from one to three weeks with each of the animals, and brought the plasticine models back to London, and when he had eight or ten, he brought them to Paris himself, carefully packed in one of the sling boxes that take luggage at Victoria. He had to get special permission to do this, and, thanks to Baron Robert de Rothschild, every facility was accorded to the sculptor for unloading his fragile models at the Gare du Nord in Paris. It will be remembered that *The Illustrated London News* has from time to time published photographs of this important series of sculptures (see our issues of Feb. 28 and July 4, 1925).

An exhibition of the twenty models, in marble, stone, bronze, and plaster, was held at

the Galerie Georges Petit in June 1925, and the French Government ordered the model of Lord Manton's Suffolk Punch to be reproduced in bronze for the Luxembourg Museum. Two bronzes of the Champion Percherons, the property of Mrs. Robert Emmet, of Moreton Paddox, Warwick, were purchased by Mr. George Blumenthal, of New York, and presented to the Metropolitan Museum. Another set in bronze was executed for Mrs. Emmet. In July 1925, the exhibition was taken to London, and shown at Knoedler's Gallery.

The whole collection of Mr. Haseltine's sculptures of British animals was eventually purchased by Mr. Marshall Field, for presentation to the Field Museum of Chicago. It is a great misfortune, from a British point of view, that such an interesting set of sculptures—which, apart from their artistic value, are of enormous importance as a record of champion livestock produced in this country—could not have been retained here for a national collection. It is to be hoped that some generous patron of art may still come forward and present the nation with a duplicate set.

Mr. Haseltine, it may be added, is well known to our readers not only for his sculptures of British champion animals, but also for his famous statue, "The Empty Saddle," executed, in collaboration with Sir Edwin Lutyens, as a war memorial for the Cavalry Club. This statue was illustrated in our issue of April 19, 1924.



MR. HERBERT HASELTINE'S MODEL FOR AN EQUESTRIAN STATUE OF "RANJI'S" ANCESTOR, THE FIRST JAMSAHIB OF NAWANAGAR: A SYCE CLAD IN SIXTEENTH-CENTURY COSTUME MOUNTED ON ASHWANIKUMAR, "THE FINEST STALLION IN THE MAHARAJAH'S STUD."

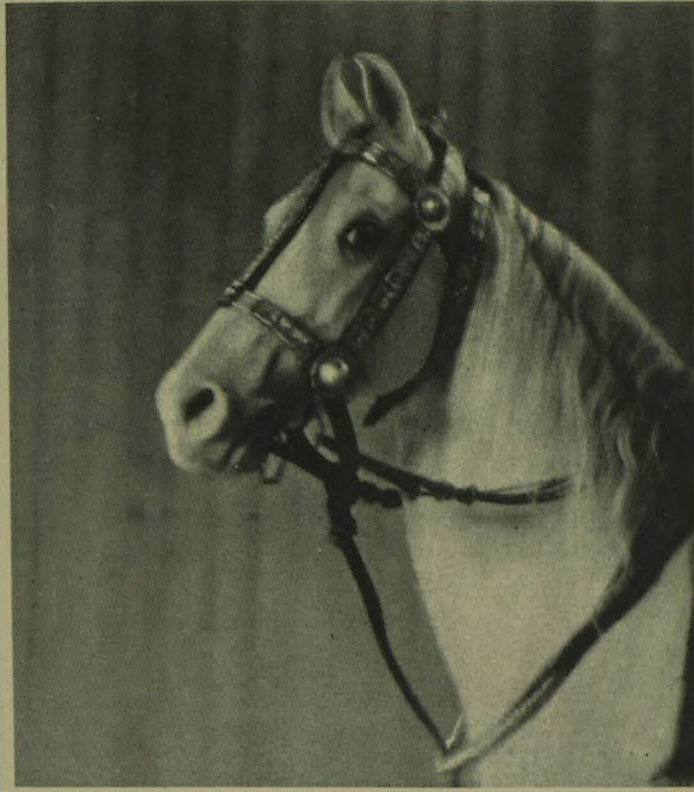
Photograph by the Jamnagar Photo. Company.

it. When the horse-box was drawn up to the raised platform, all the Customs officials, the policemen on duty, and a fast-gathering crowd assembled to see the wonderful animal. The sliding door was rolled back, and outlined against the black background of the van was Ashwanikumar—white, with silver reflections, his head held proudly high, slowly turning his eyes to right and left and moving his delicately curved little ears until the tips almost touched, leaving just enough space between the converging points to allow the placing of a rupee, as the saying goes in Nawanagar. He stood there for fully five minutes, quietly held by Mohammed, the trainer, looking down with utter disdain at the assembled crowd—just like a horse in a fairy story, or a living reproduction of a Persian or Indian miniature! Then he walked out on to the platform, leading rather than being led, with feet hardly touching the ground. The journey of 6148 miles at last was over.

He soon became used to his new surroundings, and, like many things connected with India, almost daily produced some new impression, entirely different from anything else. When he heard the buzz of an aeroplane, or the singing of birds in the garden, he lifted his head as if listening, and a look rarely seen in a horse came over his face. He has now learned to shake hands and to drink tea, lapping it up like a dog from a saucer; and for three months,



**"RANJI'S"
FAMOUS
HORSE
THAT POSED
FOR A
SCULPTOR
IN A
SITTING-
ROOM.**



A HORSE USED AS A SCULPTOR'S MODEL FOR A MONUMENT TO THE FIRST JAMSAHIB OF NAWANAGAR: ASHWANIKUMAR, DECKED IN HISTORIC GOLD AND SILVER TRAPPINGS, OUTSIDE THE PRESENT JAMSAHIB'S PALACE.

WITH "DELICATELY CURVED LITTLE EARS," THE TIPS ALMOST TOUCHING: THE HORSE SENT 6000 MILES TO PARIS FOR THE COMPLETION OF THE STATUE.



"RUBBING NOSES" WITH A BUST OF HIMSELF: ASHWANIKUMAR, THE BEAUTIFUL HORSE PROVIDED BY THE JAMSAHIB OF NAWANAGAR AS A MODEL FOR A MONUMENT, EXPRESSES APPRECIATION OF HIS OWN PORTRAIT-STATUE SHOWN TO HIM BY THE SCULPTOR, MR. HERBERT HASELTINE (SEEN ON THE RIGHT).

The article on the opposite page tells how Mr. Herbert Haseltine was lately commissioned by the Jamsahib of Nawanager (better known by his old cricketing nickname, "Ranji") to execute an equestrian statue of the first Jamsahib, and how the famous stallion, Ashwanikumar, was provided as a model for the horse, and later was sent to Paris for the completion of the monument. Mr. Haseltine has described his model as being like a fairy horse or a reproduction of some Indian or Persian miniature, so delicate are his proportions and so fine his white skin

with silver lights in it. But Ashwanikumar has a character of his own: he is shown above appreciating Mr. Haseltine's statue of him; he can shake hands, drink tea, and is as well behaved as a trained dog. He has his likes and dislikes: while following his particular friend, Captain Chenchine, about like a dog, he yet reserves for others whom he meets, and to whom he is not so partial, nothing but kicks and bites. To a close observer he provides a world of interest; everything he sees brings some new expression into his fine intelligent features.

A REVOLUTION FILM WITH "REVOLUTIONARY" TECHNIQUE: "NAPOLEON."



A "REVOLUTIONARY" FILM EFFECT OPENING UP ENDLESS POSSIBILITIES IN PRODUCTION, INTRODUCED IN "NAPOLEON," THE NEW HISTORICAL PICTURE OF THE FRENCH REVOLUTION: THREE SEPARATE SCENES SHOWN SIMULTANEOUSLY ON A TRIPLE SCREEN SIXTEEN YARDS LONG, BY THREE SYNCHRONISED PROJECTORS—A CLOSE-UP OF NAPOLEON (M. ALBERT DIEUDONNÉ) IN THE CENTRE.



JOSEPHINE DE BEAUHARNAIS, BONAPARTE'S FUTURE WIFE (DESCENDING THE STEPS IN THE CENTRE), IS BROUGHT AS A SUSPECT TO THE PRISON OF THE CARMELITES: A SCENE FROM "NAPOLEON."



JOSEPHINE DE BEAUHARNAIS (STANDING ON THE RIGHT) DESTINED TO BE THE FIRST EMPRESS OF THE FRENCH, ENTERTAINS GUESTS IN HER BOUDOIR: A SCENE FROM "NAPOLEON," SHORTLY TO BE PRODUCED IN LONDON.



JOSEPHINE DE BEAUHARNAIS
(MME. GINA MANÈS).



MARAT
(M. ANTONIN ARTAUD).



ROBESPIERRE
(M. EDMOND VAN DAËLE).



DANTON
(M. KoubITZKY).



AN "ARMY" OF MODERN FRENCH SOLDIERS AND MARINES, IN NAPOLEONIC UNIFORMS, AS THE ARMY LED BY NAPOLEON INTO ITALY AT THE OUTSET OF HIS CAREER OF CONQUEST: THE TROOPS ACCLAMING HIS ADDRESS TO THEM AT THE CAMP OF ALBENGA—A GREAT "CROWD" SCENE AT THE CLOSE OF THE NEW FILM, "NAPOLEON," THE FIRST OF TWO DEALING WITH THE EVENTS OF HIS LIFE.

The new film, "Napoleon," shortly to be seen in London (as noted under other illustrations on page 707), is one of the biggest spectacular pictures ever produced in France. In the Convention scene 1500 people appear, and for the siege of Toulon, were employed 5000 soldiers and marines of the 11th French Army Corps. "In his choice of cast," says a French writer, "M. Abel Gance took pains to find artists who most resemble the famous personages they represent. The likeness of M. Albert Dieudonné to Bonaparte, as portrayed by David, is really astonishing,

and the excellent Russian singer, Koubitzky, with his strong face and solid build, is the very incarnation of Danton. . . . Finally, for this film M. Gance has invented a new technical device, that of a triple screen, which enables the field of projection to be extended at each side, at certain moments, thus producing grandiose effects." This method, as shown in our illustration at the top of this page, makes it possible to show three separate scenes or figures simultaneously. This system opens up an endless vista of new possibilities in film production.

THE EPIC OF NAPOLEON ON THE FILM: A MAGNIFICENT DRAMA OF THE FRENCH REVOLUTION.



ADMIRAL HOOD (MR. DAY, STANDING IN CENTRE) AT A COUNCIL OF WAR OF THE ALLIED FORCES AGAINST FRANCE: A SCENE FROM "NAPOLEON," SHORTLY TO BE PRODUCED IN LONDON.



THE APPEAL OF THE CONDEMNED: A TRAGIC SCENE IN THE PRISON OF THE CARMELITES—FRENCH ARISTOCRATS SENTENCED TO THE GUILLOTINE AND THEIR REVOLUTIONARY GUARDS.



ENGLISH SOLDIERS ON THE MARCH: AN INCIDENT OF THE RECAPTURE OF TOULON FROM THE ENGLISH, IN 1793, BY THE FRENCH REPUBLICANS, THE EVENT THAT BEGAN NAPOLEON'S MILITARY CAREER.



LEADERS OF THE REVOLUTION AT THE CLUB DES CORDELIERS: (L. TO R.) MARAT (M. ANTONIN ARTAUD), DANTON (M. KOUBITZKY), AND ROBESPIERRE (M. EDMOND VAN DAELE).



GENERAL BONAPARTE (M. ALBERT DIEUDONNÉ, IN THE CENTRE) ATTENDS A BAL DES VICTIMES (A BALL FOR SUFFERERS FROM THE REVOLUTION): AN INCIDENT OF DAYS WHEN HE WAS UNDER SUSPICION.



BONAPARTE (SEATED ON RIGHT) PLAYS CHESS WITH GENERAL HOCHÉ (M. PIERRE BATCHEFF) WITH JOSEPHINE (MME. GINA MANÈS, IN CENTRE, WITH FAN) AS AN INTERESTED SPECTATOR: AN INCIDENT DURING THE BAL DES VICTIMES.

London is shortly to see the great spectacular French film "Napoleon," recently produced at the Opéra in Paris by M. Abel Gance, who is now preparing a sequel, "The Fall of the Eagle," dealing with the later part of Napoleon's life—his return from Elba, Waterloo, and the last phase at St. Helena. This film will be especially interesting in view of a recently reported discovery of Elba documents in Vienna. Summarising the story of the first part of the film drama ("Napoleon"), a French writer says: "M. Abel Gance has followed history, but given it a free interpretation. After showing Lieutenant Bonaparte in his first

garrisons at Valences and Auxonne, he takes us to Paris in the days of the Terror. We see the Convention and the Club des Cordeliers, where Napoleon hears Danton sing the 'Marseillaise' and congratulates Rouget de Lisle (its author). Later comes the siege of Toulon, Napoleon's refusal to go to La Vendée, his unhappiness as a general 'out of work,' his momentary dream of serving the Grand Turk, the providential protection of Barras, the thirteenth Vendémiaire, the fight at the Church of St. Roch, the meeting with Josephine, their marriage, and Napoleon's departure for Italy."

THE WORLD OF SCIENCE.

BLUEBEARD'S "GLAD RAGS."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THOUGH this year, month after month brought disappointment in its train, it would seem that October, at any rate, will keep faith with us, living up to what we have come to expect of it. To this month the garden-lover, at any rate, turns wistfully, for it is the end of the year so far as our beds and borders are concerned. The gorgeous masses of colour, which even this travesty of a summer could not subdue, are rapidly disappearing, though we can yet turn gratefully to the dahlias and the Michaelmas daisies. What an amazing diversity of colour, size, and shape these display, and every year adds new comers! Till this time next year I shall revel in recalling the superb display of both, which were mine to enjoy for the space of a recent precious week-end. Surrey lanes have a beauty all their own, but Surrey gardens seem to run them very close, though their charms are of another kind. But in my ramblings round this garden I was reminded that vivid colours are not confined to "flowers." The glorious patches of purple formed by one of the *Salvias*, known as "Bluebeard," afford an illustration which will be familiar to many of my readers. Its flowers have now fallen; they never did "catch the eye," nor were they intended to do so. The colour, here, is furnished by the "bracts."

The top right photograph (Fig. 3)—though, alas! colourless—will help me very largely to explain the meaning of this term "bract," for I find that even enthusiastic gardeners don't know a "bract" when they see it staring them in the face. They love flowers for their own sake, for the exquisite beauty of their colours, and the blazing masses which, when discreetly grouped, they can be made to form. They are content with "broad effects." But a new joy comes to those who will bring themselves to examine their treasures in detail with the aid of a magnifying glass of low power—a microscope is better still. The infinite beauty and variety which such an intensive study reveals, when the form and arrangement of the petals, the stamens, and the pistils come to be compared, raises what hitherto has been a feast for the eyes to a banquet for the mind.

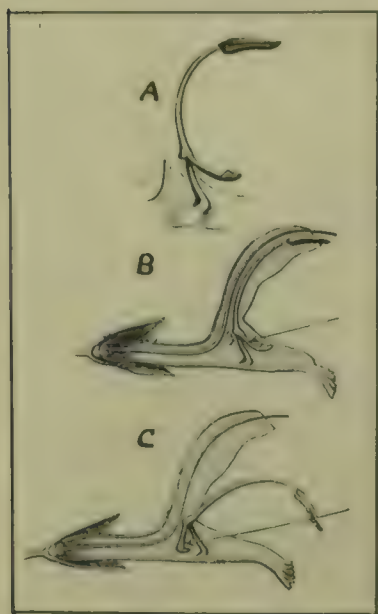


FIG. 2.—THE *SALVIA*'S "EXTRAORDINARILY INTERESTING" FERTILISATION MECHANISM: A DIAGRAM SHOWING THE SPUR (AT BASE OF STAMEN) THAT BRINGS THE POLLEN-BEARING ANTHER AT THE TIP DOWN ON TO THE BEE'S BACK.

Fertilisation of the flowers in the *Salvias* is effected by a complicated mechanism. In the upper figure (A), the stamen alone is shown, bearing a projecting spur at the base. Below this is a section through a complete flower. The stamens and pistil lie within the hood. An arrow (in Figs. B and C) marks the spur against which the bee thrusts her head when sipping nectar. In the lowermost figure (C) the effect of this thrust is seen to bring the pollen-bearing anther down on to the bee's back.

These often, as in the case of the *Salvias*, look like foliage leaves; but they are really to be regarded as "floral leaves." Without delving into laborious botanical terminology, let it suffice to say that all the "leaves" growing from the stem which bears the

"inflorescence," or flower, are to be regarded as "bracts." The inflorescence of "Bluebeard," shown in this photograph (Fig. 3), will at once make clear what I mean. It will be seen that at the lower end of this stem are the empty tubular sheaths out of which the coloured petals seemed to thrust themselves. Like the leaf-shaped "bracts" below them, they are green. The pair of bracts immediately above the lowermost pair have a tinge of purple at their tips. In the next and succeeding pairs this purple hue gradually spreads, leaving no more than a small area of the base green. Finally, the whole surface assumes a most vivid purple, till, at the very tip of the stem, we find a small cluster of pale-green bracts simulating a developing flower-bud. It is to these spikes of purple bracts that the plant owes its beauty in the garden: they may well be called Bluebeard's "glad rags." In some *Salvias*, however, the flowers are most vividly coloured. In many

flowers these bracts, generally much smaller, serve as receptacles for nectar to attract insects. But in the case of Bluebeard they seem to serve solely as "lures" to catch the eye of passing bees, who will find the nectar at the end of the tubular corolla.

And now let me turn from the bracts to the flowers of the *Salvias*, for Bluebeard is but one of many species of its tribe. The common sage of our herb-garden is another, I am concerned now not with colours, but rather with an extraordinarily interesting piece of mechanism to effect fertilisation by the transference of the pollen to the pistils, and thence to the ovules which are to form the seed. The *Salvias* belong to the order Labiata, of which the common dead-nettle is a familiar example. Here, it will be remembered, the flower takes the form of a long, narrow hood, overhanging a "landing-stage" for the use of the bee which comes for her meed of nectar. The pollen-bearing anthers and the pistil—the male and female parts of the flower—are housed in this hood. The anthers in any given flower never ripen their pollen at the same time as the pistil is prepared to receive it; thereby self-fertilisation is avoided. The bee has to carry ripe pollen from one flower to another from which it has already been discharged, and in which the pistil is waiting for the fertilising dust.

The way in which this pollen is deposited is remarkable, as will be seen by a careful examination of the lower left diagram (Fig. 2). Herein the corolla—that is to say, the "flower"—has been cut away to show the stamens. At the base of the slender, curved stem (stamen), bearing at its tip the pollen-sac or anther, will be noted a projecting spur, turning forwards and upwards. Below it is a section through a flower showing the long, slender style of the pistil above the stamen, whose projecting spur is marked by an arrow to show the place where the bee thrusts its head to get at the nectar. In pressing this spur downwards, as indicated in the lowermost figure, she brings the pollen-covered anther—which is borne on the tip of the stamen—down upon her back, and goes off with the precious dust on her coat. Presently she will enter a flower wherein the stigma, being ripe, has bent downwards at its tip, so that as the bee enters she rubs the pollen on to the adhesive surface of the stigma, and so effects fertilisation.

The number of devices adopted by plants to ensure cross-fertilisation is perfectly bewildering, and forms a most fascinating theme for study. In some plants, as in the begonias, for example, the flowers are either male or female, thus materially reducing the risk of self-fertilisation. In the adjoining photograph

(Fig. 4) is a male begonia. Here anthers only are present. In the top left photograph (Fig. 1) the pistils of a female flower are seen. For clearness sake, the vivid scarlet petals have been removed. This brings very clearly into view the curiously coiled form of the adhesive stigmatic surface. The character of this arrangement differs in a very striking way when a number of different forms of flowers of this plant are examined—differences which, it seems, must be attributed to "idiosyncrasies of growth" rather than to any functional demands.

Below the pistil will be seen the developing ovary, bearing "flanges" of varying size. These, also, display marked differences when a series from different forms are examined. The pollen-grains which form the coloured "dust" with which all of us are familiar need a microscope to reveal the astonishing range in the matter of form which they present. In some plants this "dust," when thus magnified, takes the form of spheres, exquisitely sculptured, or of tiny spheres studded with spines, or pierced with holes, and so on. Added to this great range in shape we have the charm of colour. So far as we know at present, there is no "meaning" in these marvellous changes of form. But this apparent meaninglessness may be due solely to our inability to interpret what we see.



FIG. 3.—BLUEBEARD'S "GLAD RAGS": ONE OF THE *SALVIA*'S, KNOWN AS "BLUEBEARD," SHOWING ITS LEAF-LIKE BRACTS OF VIVID PURPLE.

Some of the *Salvias* have developed large and vividly coloured bracts, which are quite as effective as flowers from the gardener's point of view. In this photograph a whorl of empty "flower-sheaths" is seen at the bottom of the stem. All the apparent "leaves" above them are of a vivid purple colour.



FIG. 4.—ONE OF A BEWILDERING NUMBER OF DEVICES IN PLANTS TO SECURE CROSS-FERTILISATION: A MALE BEGONIA (WITH MOST OF THE PETALS REMOVED) HAVING ONLY ANTHERS (SEEN AS A CLUSTER OF PLUM-SHAPED BODIES).

In the Begonias the male and female organs are on separate flowers. In this male flower the anthers are shown as a cluster of plum-shaped bodies on slender stalks.

A SALMON "FARM": ARTIFICIAL SUBSTITUTES FOR NATURAL SPAWNING.



MAKING A "DRAG": CAPTURING CHINOOK SALMON FOR BREEDING PURPOSES, BY MEANS OF SEINES AT WOODEN "RACKS" CONSTRUCTED NEAR THE MOUTH OF A RIVER.



DRAWING NEARER TO THE RACKS: A PHOTOGRAPH SHOWING THE TENT FOR TEMPORARY STORAGE OF SALMON EGGS, BEFORE THEIR REMOVAL TO THE HATCHERY.



CLOSING IN ON THE FISH: CAPTURING QUANTITIES OF CHINOOK SALMON BY A SEINE NET AT A TIMBER "RACK"—THE MALE AND FEMALE FISH BEING AFTERWARDS SEPARATED, AND THE EGGS REMOVED FROM THE FEMALES FOR ARTIFICIAL HATCHING-OUT.



SPLITTING FEMALE SALMON AND REMOVING EGGS IN BUCKETS, TO BE SPRAYED WITH MILT FROM MALES (IN FOREGROUND).

"Early in September," writes Mr. William Gillespie, "is an interesting time in the rivers of the Pacific North-West, as the Fall run of Chinook salmon is heading for the spawning grounds. They are in very poor condition for eating, as they are thin and slimy, discoloured, and full of eggs. The hatcheries of the Fisheries Department of the different States are taking advantage of the run to collect ripe eggs in order to raise fish artificially, and the accompanying pictures show scenes on the Kalama River, which is a tributary of the mighty Columbia. The fish are taken by seines at the racks, built of wood, not very far from the mouth of the river. It is estimated that a female Chinook salmon weighs about 25 lb., and has between 4000 and 5000 eggs in her. As about four hundred of these fish are taken daily, this would make for the period of the run, which is about two weeks, 25,000,000 to 30,000,000 eggs from this one stream. The male and female fish are segregated; the ripe females being split and the eggs removed, and made fertile by milt squeezed from the bucks. It is only the milt from selected bucks that is used. The fertile eggs are afterwards taken to the hatchery further up the river, where they are put in wire-wicker trays and submerged in troughs where a continual flow of water is passing over them all the time. These troughs are quite shallow, and eggs are easy to get at. They

[Continued below.]



A GOOD-SIZED SPECIMEN ON THE RACKS AT AN AMERICAN SALMON-BREEDING ESTABLISHMENT: A TYPICAL CHINOOK SALMON.

[Continued.]

are watched carefully, and occasionally the trays are taken out and immersed in brine, which discolours the bad eggs. These are all picked out and thrown away. It takes from sixty to seventy days for the eggs to hatch out. The egg-shell acts as a kind of binder, and, when it gives, the head and tail appear, and the remains of the egg adhere to the belly of the little fish for about two weeks, and act as a feeding-bottle, gradually working into a part of the fish. The fish can now escape through the meshes of the tray, as, when the binder breaks, they are elongated and float along the trough to the ponds in the hatchery grounds, where they are fed on canned fish and remain for about six months. Then they begin to be uneasy and are released into the stream bordering on the hatchery,

which flows into the Kalama River. The fish are now about a finger's length, called 'fingerlings.' In a few days they are all gone, having floated down-stream, but always headed up stream, to the Kalama River, thence to the Columbia, and out to the ocean, to return in four years a fancy Chinook salmon, ready to be caught and canned, making a delicious food for the English market. Thus the run is perpetuated, and it will be everlasting, as long as the hatcheries are operated. This is a much more certain way of producing fish than by natural spawning, as many of the eggs which the female lays on the gravel beds of rivers are washed away and eaten by other fish: in fact, the male has to stand guard while the female is disposing of her eggs."

The World of the Theatre.

By J. T. GREIN.

A CRITIC ON CRITICISM.—THE "SHREW" IN FLEMISH.

UNDER the chairmanship of Dame Madge Kendal, the great actress who defies the march of time, and who introduced the speaker with words of wisdom and gentle shafts of humour, Mr. Malcolm Watson,

this is how he characterises the principles of dramatic art: "Proportion, poise, fineness of observation, the human touch, clearness of thought and expression, progressive action, climax, truth in character-drawing,

neatness of construction, sequence of ideas, a measure of logic-ality." At length listen to his confession of faith as he found it in the send-off by Sir Sidney Low, his editor, on his appointment as dramatic critic to the *St. James's Gazette*: "Be gentle and encouraging towards beginners, but with those on the top rungs of the ladder deal unsparingly should their work call for censure." The advice seemed to me then, and still seems to me now, altogether excellent," he added.

Malcolm Watson has always lived up to this standard of encouragement. He has helped many over the stile; he has always tempered justice with mercy. He is one of the Old Guard, standing watch at the gates of our World of the Theatre, dauntless and true.

The Royal Flemish Theatre at Antwerp, under the direction of the Anglophile Dr. de Gruyter, has become a field of great cosmopolitan activities.

Shakespeare and Shaw, well translated by de Gruyter, occupy the boards on many evenings during the winter,

and their very names attract huge audiences nowadays even from the French-speaking part of the population. Our young generation, too, finds "open sesame," and the director has now established direct relations with London so as to secure the plays which are in vogue. De Gruyter, who for all subsidy receives the theatre rent free and 60,000 Belgian francs (!), produces during the winter season no fewer than twenty to twenty-five different plays, and his every production is remarkable for the interpretation as well as the minute care bestowed on scenery and costumes. He has his own workshops, and it is truly marvellous what he achieves with such small means as would seem ridiculous to a London manager. Thus, during a week-end at Antwerp it was my good fortune to tumble on a Flemish revival of "The Taming of the Shrew," and, following hotfoot on the production by the Old Vic at Hammersmith, it gave me an interesting opportunity for comparison. Let me mention, incidentally, that the version used by the late Dr. Burgersdyk—the Dutchman who devoted a lifetime to the translation of the Bard—is the finest equivalent of the original in the whole of Europe. I have heard and been able to follow Shakespearean performances in many languages—German, French,

Spanish, Italian, Danish—but none of them has that particular idiomatic flavour which renders the Dutch translation so germane to Shakespeare's own words. The very sound of expression reveals close kinship in the two languages, and many Englishmen living in Antwerp, and rather unfamiliar with Flemish, go to the National Theatre because they can fully understand the sense and derive great pleasure from the performances.

As regards production, the Flemish performance is superior to that of the Old Vic and those at Stratford. The stage-picture is laid in a hall flanked by mighty pillars of bronzed old gold; the outlook is on the panorama of town and country encased by curtains of rainbow hues. Some of the scenes are played in the proscenium; some on a terrace-like elevation; the whole aspect is, to put it in one word, classical—the onlooker is transplanted to the mediæval era. Every costume is a fragment in a harmonious colour scheme—a grotesque touch in raiment and form conveys the spirit of the frolic. So do the actors. De Gruyter's aim is buoyancy, joy of living, mordant satire, all the way. He never allows the actors to flag, the pace to slow down, the utterance to be sententious. One feels, as it were, the whip of the ring-master and the "houp-la" of the clowns. Nor is subtlety sacrificed to sportiveness: the Petruchio of Mr. van Thilo, in his transitions from violence to tenderness, reminded me much of our own Robert Loraine; and the Kate of Miss Jeanne de Coen—a beautiful actress whose elocution is a joy to the ear—was, if you can imagine the simile, a blending of Miss Thorndike and Miss Edith Evans. But what struck me particularly was the efficiency of all the actors in minor parts; every one of them an individual character instead of a mere reciter; none of them declaiming weightily, but imbued with the sense of comedy, whereby the whole tone of the play rose from the merely farcical to satire. And the Bianca-Lucentio scenes, so often boresome in our productions, had, by the poetic conception of the actors, a charm and flavour of their own, in marked contrast to the taming of Kate.

In sum and fairness, I think that our producers would profit by witnessing the methods applied to all Shakespearean productions of de Gruyter (he himself is a magnificent King Lear)—methods which infuse modernity into the play without detriment to the spirit in which it was written.



STRINDBERG'S DRAMA OF MISOGYNY: "THE FATHER," AT THE APOLLO THEATRE—ADOLPH (MR. ROBERT LORAINÉ) STORMS AT HIS MALIGNANT WIFE, LAURA (MISS DOROTHY DIX).

Strindberg's play, "The Father," a bitter attack on woman, was recently transferred to the Apollo Theatre, after having been produced first at the Everyman and then moved to the Savoy. It turns on a struggle between husband and wife for the control and education of their daughter, and on Laura's cruel devices to gain her ends (one being to cast doubt on the child's paternity)—devices which drive Adolph to madness and death.

another veteran who carries his threescore-and-ten with lightsome *insouciance*, delivered a remarkable speech on "Dramatic Criticism—Then and Now." His is a long record of unbroken service to the drama; and as a playwright, too, he has made his mark—his "Pharisee" is still unforgotten and deserves revival. A contemporary of Clement Scott, of Joseph Knight, and Moy Thomas, he deplores the hotfoot speed imposed upon those who sit in judgment to pronounce their verdict these days. How comfortable was the past! Leaving the theatre at eleven or a quarter past, one would stroll down leisurely to the office in Shoe Lane—or, if anxious to be home early, charter a hansom—fill and light a pipe on arrival, and, after a due interval for reflection, settle down to work, knowing that one would not be bothered for a slip of copy until well on to 1 a.m.

Compare to-day's conditions with these: the precipitate rush to Fleet Street, no leisure for meditation, no pipe—the printer's devil at your elbow snatching copy from you slip by slip, with a time limit ending on the stroke of midnight! Yet Mr. Watson sees the merits of modern methods, and his only quarrel with critics of to-day is that they know more about the art than the craft of the theatre. "I make bold to say," he proclaims, "that every critic should, for the proper completion of his education, be compelled to write a play, to watch the process of its stage production, to sit out its first performance, however agonising, from the rise to the fall of the curtain; and, finally, to read the criticisms next morning. Only by such means, I hold, will he attain to a full understanding of the gravity of an event to which he comes in a spirit of light-heartedness twice or thrice a week. The experience would help him to realise what a dramatist has to contend against before his bantling sees the light."

I could cull many happy thoughts from his lively discourse. See how he compares the methods of actors of various nationalities. "The French will show you the usefulness of gesture, the English of restrained force, the American of 'punch,' the Italian of passionate declamation. And so, by contrasting one thing with another, you arrive at something in the nature of a serviceable standard." Again,



RUSSIAN HISTORY ON THE STAGE: "PAUL I." AT THE COURT THEATRE—THE EMPEROR (MR. GEORGE HAYES) THREATENS HIS SON, THE GRAND DUKE ALEXANDER (MR. CARL HARBORD), WHOSE WIFE ELIZABETH (MISS LYDIA SHERWOOD) INTERVENES.

"Paul I." is concerned with the assassination of the mad tyrant, the Emperor Paul I., in 1801. Above he is seen after having detected his son reading the forbidden works of Voltaire and Rousseau. Alexander's plea that the books had belonged to the Empress Catherine (Paul's mother) infuriates the Emperor more, as he hates any mention of her.

GREAT ADVENTURINGS: FLIGHTS; SPAIN AND MOROCCO; THE CESAREWITCH.



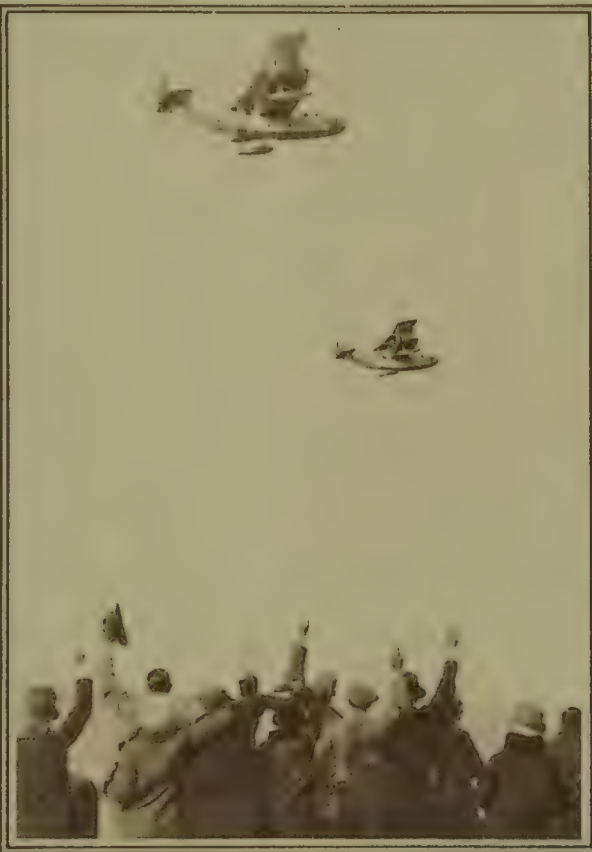
THE ESCAPE OF MISS RUTH ELDER AND CAPT. HALDEMAN AFTER THEY HAD LANDED ON THE SEA: THE OIL-TANKER "BARENDRECHT," WHICH RESCUED THE AVIATORS.



ENGAGED ON THE LONGEST FLYING-BOAT CRUISE EVER UNDERTAKEN: A SUPERMARINE FLYING-BOAT TO FLY 25,000 MILES TO THE FAR EAST AND AUSTRALIA.



THE NINE-TO-ONE WINNER OF THE CESAREWITCH: MR. F. T. HALSE'S FOUR-YEAR-OLD COLT, EAGLE'S PRIDE (J. DINES UP).



ON THE WAY TO THEIR MOORINGS AT PLYMOUTH: TWO OF THE ALL-METAL SUPERMARINE NAPIER FLYING-BOATS OF THE R.A.F. IN FLIGHT.



THE KING AND QUEEN OF SPAIN IN MOROCCO: HER MAJESTY WITH A HORSE PRESENTED TO HIS MAJESTY BY RIFFS.



THE FIRST NON-STOP FLIGHT FROM ST. LOUIS, SENEGAL, TO PORT NATAL, BRAZIL: THE AEROPLANE "NUNGESSER-COLI" FLOWN BY THE FRENCH AIRMEN CAPTAIN COSTES AND LIEUTENANT LE BRIX.

The anxiety felt for the safety of Miss Ruth Elder (Mrs. Lyle Womack) and Captain Haldeman, who left Roosevelt Field, Long Island, at 5.4 p.m. on October 11 in the aeroplane "The American Girl," in order to make a Transatlantic flight, was allayed by wireless messages from the Dutch oil-tanker "Barendrecht," which reported that she had picked up the aviators about 350 miles off the Azores (much as Hawker and Grieve were rescued by the Danish steamer "Mary"). In the attempt to save the machine, the petrol-tanks took fire, and the tanker was in some danger. The aviators had made a forced descent owing to a breakage in the oil-pipe between the tank and the engine. They



IN THE "NUNGESSER-COLI" IN WHICH THEY MADE THE FIRST NON-STOP FLIGHT ACROSS THE SOUTH ATLANTIC (ABOUT 2000 MILES) IN 21 HOURS, 15 MINUTES: LIEUTENANT LE BRIX AND CAPTAIN COSTES.

were landed at Horta, Azores, on October 15.—In accordance with the Air Ministry's policy to include long cruises in the R.A.F. routine training, four all-metal Supermarine Napier flying-boats left Plymouth on the morning of October 17 for a flight of nearly 25,000 miles to the Far East and Australia. It was arranged that the first stop should be at the French seaplane station of Hourtin, near Bordeaux.—Captain Costes and Lieutenant Le Brix flew from Paris to Brazil in two stages, and, by flying from St. Louis, Senegal, to Port Natal, Brazil, made the first non-stop flight across the South Atlantic. On the 16th they left for Rio de Janeiro.

THE GREEN RAY "MYSTERY" EXPLAINED: REMARKABLE SUNSET PHASES.

PHOTOGRAPHS BY L. RUDAUX, TAKEN AT THE OBSERVATORY AT DONVILLE, MANCHE, FRANCE.



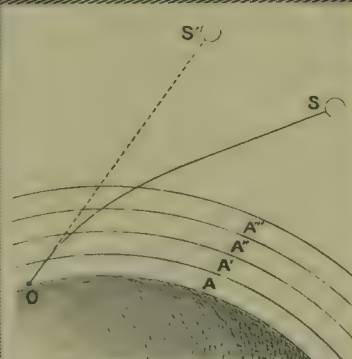
THREE SUCCESSIVE PHASES OF THE SOLAR DISC AT SUNSET ASSUMED IN TRAVERSING ATMOSPHERIC STRATA OF DIFFERENT DENSITIES: (LEFT) AN EGG-SHAPED FORM; (CENTRE) A "MUSHROOM" EFFECT; (RIGHT) A CAKE-LIKE APPEARANCE JUST BEFORE THE SUN SINKS BELOW THE HORIZON—THE PERIOD OF GREATEST DISTORTION DUE TO THE INCREASED DENSITY OF THE LOWER ATMOSPHERE.

AN IRIDESCENT FRINGE ON THE SUN
The original disc of white light has been distorted by the atmosphere into a series of discs composed of all the colours of the spectrum. The diagram shows relative positions of the blue, green, and red bands.

WHEN the sun sinks, not in a sanguine splendour, but with a large bright yellow disc, the observer may look for the appearance of the green ray which has several times found a place in modern fiction. The pure yellow colour is an indication that the atmosphere is clear, and not absorbing all the blue side of the spectrum in the white light from the sun. The whole phenomenon is due to atmospheric distortion, which, besides causing any celestial body to appear much enlarged when it nears the horizon, has a prismatic action on the light from that body, and refracts the light—that is, bends it towards the surface of the earth. This refraction causes the body to appear much higher in the heavens than it is in reality, and, incidentally, produces the phenomenon of sunset some time after the sun has really sunk below the earth's rim. While bending the light earthwards, the atmosphere also breaks it up into the

familiar solar spectrum. At sunset, when the refractive action is greatest, as the sun's rays then strike the earth's atmosphere most obliquely, this spectrum becomes very apparent. It is the last part of the sun's luminosity to disappear, and under favourable conditions the green part of the spectrum can be seen with the naked eye, directly the blaze of sunlight from the main part of the disc is masked, either by clouds or by the horizon. The rays above the green—that is, blue and violet—are absorbed by the atmosphere, so that only the green appear to an observer not using glasses. The

phenomenon of the green ray, which should in theory occur with every sunset, is nearly always prevented by an irregular horizon, or by the heavy clouds, which give to the average sunset its characteristic "braided glory." M. Lucien Rudaux, who took the above photographs, writes: "How many people there are who have heard of the green ray at sunset, but have never seen it! And yet it is not as rare as is generally thought, though it is true that it is a very fugitive phenomenon. Those of us who have spent our holidays by the sea or in the country have had favourable opportunities to watch this celebrated green ray. Especially by the sea, if we observe carefully, we can see it often. Not that the sea has any effect on it, but that the conditions there are most favourable for observation of this phenomenon. The green ray can, however, be seen anywhere where the observer can get an open view of the horizon very clearly cut. The explanation of the green ray can be found in the earth's atmosphere. Speaking briefly, it is an optical phenomenon which has its origin in the refracting power of the air, which acts like a prism and distorts the cluster of rays into the well-known primary colours of the solar spectrum. For this effect to be made visible it is necessary that the ray of light reaches our eyes through a sufficiently thick atmospheric layer. These conditions are realised with the

EFFECT OF ATMOSPHERIC REFRACTION.
The letters A, A, A, A, indicate atmospheric strata increasing in density towards the earth. The curved black line (S—O) is the actual course of a ray from the sun (S) to an observer (O) on earth. The straight dotted line (S'—O) is the apparent direction.

[Continued below.]



THE SUN STILL "VISIBLE" AFTER ITS DISAPPEARANCE AT SUNSET: A REMARKABLE PHENOMENON—THE SOLAR DISC, IN REALITY SUNK BELOW THE HORIZON, REPRODUCED UPON IT IN MINIATURE BY ATMOSPHERIC REFRACTION.



THE LAST SEGMENT OF THE GREEN FRINGE APPEARING (BY AN ABNORMAL EFFECT OF REFRACTION) AS A NARROW ELONGATED BAND: A SUNSET PHASE ON A SEA HORIZON (ABOVE THE LIGHTHOUSE ON THE ISLES OF CHAUSEY)



A PHASE OF SUNSET COMPARABLE TO THE QUIVERING OF OBJECTS ON THE HORIZON ON A HOT DAY: THE SETTING SUN BLURRED BY ATMOSPHERIC VARIATIONS.



A LARGE BELT OF DENSE ATMOSPHERE SHOWING UP AGAINST THE RIGHT-HAND PORTION OF THE SUN'S DESCENDING DISC: A SUNSET STRONGLY AFFECTED BY ATMOSPHERIC DISTORTION

[Continued.]

stars near the horizon, whose rays travel very obliquely and through the greatest thickness possible with regard to our position on the earth. . . . The strange shapes sometimes taken by the setting sun are due to atmospheric refraction, and this may be observed apart from the green ray, which is its final phase. Speaking generally, the sun when setting presents the shape of a greatly flattened disc. Owing to the size of its diameter the effect of refraction is more marked on the lower edge nearer the horizon than the upper one. Consequently the former will

be further away from its actual position than the latter, and . . . the disc will lose its circular form and will become elliptical, with its lower edge more flattened than the other. . . . The aerial layers are often distributed with great irregularity in their density, and then . . . the solar disc, the different points of which will be governed by the different effects of refraction, may assume very strange shapes, either symmetrical or quite irregular as is shown on this page. The green ray results from all the preceding conditions."

The Green Ray at Sunset: A Meteorological "Mystery."

Drawings by Lucien Rudaux, from his observations made on the Channel coast and in the Pyrenees. (Copyrighted.)



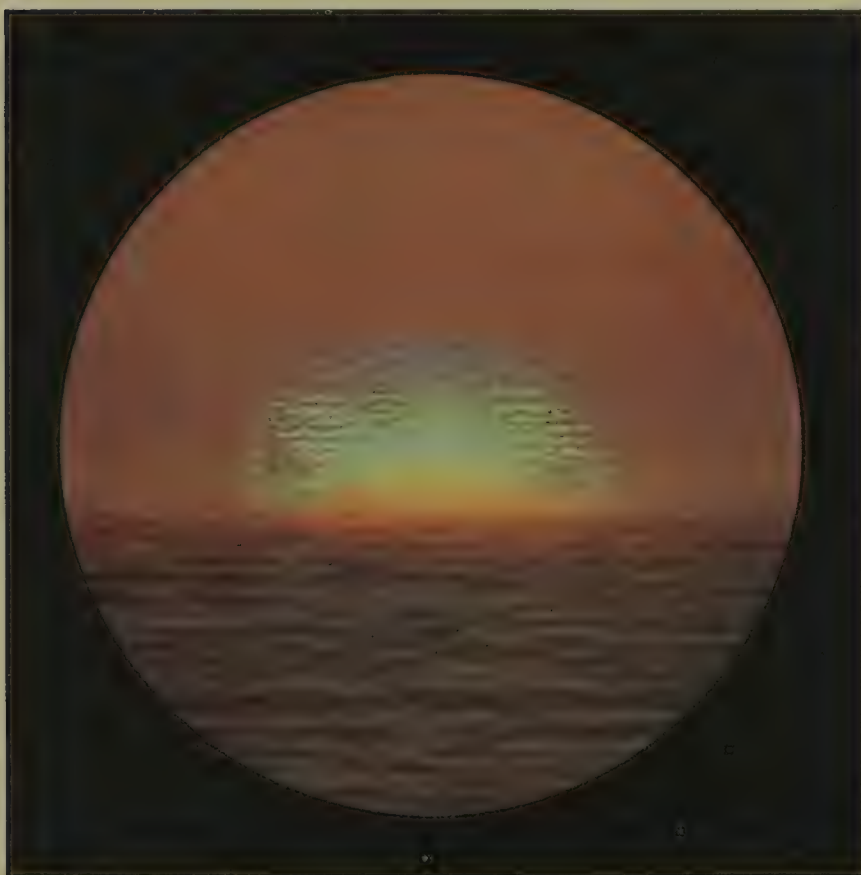
THE DISC OF THE SETTING SUN AFFECTED BY AN ARTIFICIAL HORIZON OF FOG, ABOVE WHICH THE GREEN RAY APPEARS, WITH A DISTORTED RED DISC BELOW.



GREEN RAYS APPEARING WHERE CLOUDS TOUCH THE SUN'S RIM: RAYS IN THE SPACES BETWEEN CLOUDS RENDERED LESS DISTINCT BY THE SUN'S BRILLIANCE.



THE GREEN RAY AT SUNSET AS IT APPEARS TO THE NAKED EYE AT THE MOMENT OF THE SUN'S DISAPPEARANCE BENEATH THE HORIZON: A PHENOMENON CAUSED BY THE REFRACTIVE ACTION OF THE ATMOSPHERE.



A SPECTRUM (MUCH MAGNIFIED) PRODUCED ON THE SETTING SUN BY THE EARTH'S ATMOSPHERE: BLUE, GREEN, YELLOW, AND RED RAYS SEEN AT SUNSET

The green ray is only seen with the naked eye on rare occasions, particularly when the horizon is a long way off and clear of fog and irregularities, as on the sea. This fact has caused many myths on the subject, as in one of Jules Verne's scientific romances,



PROOF THAT THE GREEN RAY IS NOT AN OPTICAL DELUSION: ITS EXTENSION BEYOND THE SOLAR DISC ALONG A PROJECTION ON A DISTANT MOUNTAIN SKY-LINE.

but the reality is easily perceived with field-glasses, as shown above except in the central drawing. The green ray is due to prismatic action of the earth's atmosphere on the sun's light. The subject is further illustrated and explained in this issue.

The Chinese "Mars" in Ming Pottery: A Magnificent Statuette.

REPRODUCED FROM "J.

CERAMICS & LITHOGRAPHY, BRITISH MUSEUM, VOL. 4, P. 100.

AS

POTTERY AND PORCELAIN," BY R. L. HOESON, KEEPER OF THE DEPARTMENT

V. BY COURTESY OF THE PUBLISHERS, MESSRS. ERNEST BARN, LTD.



A HERO OF MEDIÆVAL CHINA AS GOD OF WAR: KUAN YÜ—AN EXQUISITE EXAMPLE OF MING POTTERY (C. 1500).

This magnificent example of Ming pottery is one of the treasures in the great collection of Mr. George Eumorfopoulos. The statuette, which dates from about the year 1500, and stands a little over 20 inches high, is thus described in the Catalogue, under the heading -Ming Pottery and Stoneware: "Figure of Kuan Yü in full armour seated on a tiger skin draped over a rocky throne. Buff stoneware with coloured glazes -violet-blue, turquoise, and yellow. The flesh parts are in unglazed biscuit, and the tiger skin is striped

with brown. There are holes for the beard and moustaches. Kuan Yü, a hero of the Three Kingdoms, was canonized in the twelfth century, and elevated to the position of God of War, under the name of Kuan Ti, in 1594. . . . The blue colour used by the Chinese in ceramic decoration is derived from cobaltiferous ore of manganese. During the Ming Dynasty the finest quality of cobalt was imported from the Near East." A notice of Vol. 4 of the Eumorfopoulos Catalogue appeared in our issue of May 21.

BOOKS OF THE DAY.

QUESTIONS
of literary
ethics have

caused some stir of late, notably regarding the use of remembered conversations with celebrities in works of biography and reminiscence. As I noted last week in reviewing the "Life and Diaries of Sir Henry Wilson," some of these questions are discussed, by a jurist and statesman of the highest distinction, in "LAW LIFE AND LETTERS." By the Earl of Birkenhead. (Hodder and Stoughton; 2 Vols.; 42s.)—a collection of essays treating a large variety of subjects with masterly skill and penetrating insight. The two in point are entitled respectively "The Gladstone Case and Cognate Topics" and "The Truth about 'Margot Asquith.'"

In another, and very delightful, essay—"Stray Thoughts on Letter-Writing"—Lord Birkenhead lays down decided propositions concerning love-letters and their publication. Incidentally, he refers to "the charming poems which He of the 'Magic Casements' wrote to Her who was unromantically christened Brawne." I hesitate to doubt one whose former office, associated as it is with "giving agreeable girls away," may also have familiarised him with the rites of baptism; but I was under the impression that She of the culinary surname was christened Fanny. This, however, by the way. Matthew Arnold, I think, declared that the love-letters of Keats ought never to have been published; and he also deprecated any biography of himself. Certain "studies" or "appreciations" are presumably considered not to have contravened that regrettable taboo. It would be very interesting to have Lord Birkenhead's opinion as to the propriety of devoting a similar "study" to Her who inspired Matthew Arnold's own incomparable love-poems. Evidently some facts are on record, as, in a recent letter to the *Times*, Mr. H. M. Walbrook stated that "a copy of Ugo Foscolo's impassioned story, *Le Ultime Lettere di Jacopo Ortis*, was lent to Matthew Arnold by the young French girl whom he describes as 'Marguerite.'" (By pure coincidence I had written the above before Lord Birkenhead's appearance with Mr. Walbrook in a recent case, as witness and counsel respectively—an incident "greatly to his credit.")

"A man who undertakes public life," Lord Birkenhead points out, "is rather like a man who publishes a book. Within reasonable limits he challenges observation and relevant criticism." Might not this apply to a poet's love affairs, especially when he himself has published explicit verses about them and thereby stimulated a legitimate public curiosity? "If men of brilliant quality and achievement write letters of love," says Lord Birkenhead, "or even of dilettante attraction, to women who like them, it is almost certain that those who receive them will never destroy them. . . . In one generation or two, there arises a member of the family who discerns and exploits this sidelight upon a great man's life." We can stand these "sidelights" better than the Victorians could, and I think, if Matthew Arnold were alive now, he might withdraw his inhibition.

Lord Birkenhead gives us a charmingly frank sketch of his own career, from his Oxford days onward, in the essay "Milestones of My Life." In literature he discloses a robust taste, notably for the authors of "Waverley" and "Don Juan." On legal matters, such as divorce reform, murder, costs of litigation, and equal justice for rich and poor, he is in strong sympathy with the lay public, and makes these subjects deeply interesting. Biography he touches finely in the papers on Scott, the late Lord Curzon, and the late Sir Edward Marshall-Hall, as well as in an able review of the first volume of the late Sir Sidney Lee's "conscientious biography" of King Edward, the second volume of which has just appeared. Lord Birkenhead himself pays a warm tribute to King Edward in an essay on "Patriotism and the Monarchy," wherein he shows that the Monarchy is "indispensable." "The final Life of King Edward (he adds) still remains to be written. It is no fault of Sir Sidney Lee that he has failed to write it. But it cannot be faithfully rendered in this generation." A remark which King Edward once made to Lord Birkenhead, when he was presented as a rising young Conservative politician, "Ah, yes! I read your speeches with growing interest," is quoted as an

example of the King's exquisite politeness. The chapter on Monarchy also includes an encomium on the present Prince of Wales.

The controversy over the ethics of reported speech (not the *oratio obliqua* of our school-days) does not extend to public utterances, though even they once provoked a famous lawsuit, concerning copyright in the speeches of Lord Rosebery. No such result is likely to arise over "SPEECHES BY H.R.H. THE PRINCE OF WALES," 1912-1926. With Portrait (Hodder and Stoughton; 21s.), the profits from the sale of which are to be devoted to the Prince's charitable funds. The anonymous foreword, which aptly describes the Prince as "the friend of all the world," is excellent as far as it goes, but a trifle slight, and, for the benefit of readers who have not seen him or heard him speak, I think it might have gone a little further. It would have been interesting to know, for instance, the Prince's methods of preparing and delivering an oration, and to have had some specimens of his happy little impromptus, such as that addressed to the boys at Clifton. Some of the speeches given have necessarily a formal air, but there are many which reveal the unique charm of the speaker's personality. The book forms a fitting companion volume to Major Verney's "Character Study of the Prince of Wales."

The Prince, as an Oxford man, has forestalled in

war date, on his receiving the Freedom of the City in 1919: "In those four years I mixed with men. In those four years I found my manhood."

There was a time when no man was held qualified for a biography until he was dead; but we have changed all that, and it is a curious paradox that while (as in Matthew Arnold's case) it was sometimes possible to avoid being the subject of posthumous "dissection," it is now difficult to escape while yet alive. Not seldom, presumably, the biographer even receives encouragement, for lives of the living spring up every day, without any hint of legal proceedings. A particularly lively example is "WINSTON CHURCHILL." By "Ephesian." With eleven illustrations (Mills and Boon; 10s. 6d.). The book is dedicated to the Countess of Birkenhead, whose husband's career has been recorded by the same writer.

"Ephesian" has felt the stimulus of Mr. Churchill's vigour and vivacity, but I could wish he had not felt it so keenly as to cast practically the whole narrative into what grammarians call "the graphic present." That was a literary artifice devised at first to enhance the vividness of isolated passages, but when sustained throughout most of a book it loses its force, and one feels that an occasional drop into the past tense would produce the desired effect. Mr. Churchill's own literary style receives due commendation, and he is justly described as "one of the best, if not indeed the best, of contemporary historians."

The personality of another famous statesman, Mr. Lloyd George, is hit off inimitably in the best book of character sketches I know—"ARE THEY THE SAME AT HOME?" Being a Series of Bouquets Diffidently Distributed by Beverley Nichols. With an Introductory Essay by the Author (Cape; 7s. 6d.). The story of a breakfast with "Lloyd George, the world's spell-binder," has the Autocrat, the Poet, and the Professor at the breakfast table (as the compatriots of Oliver Wendell Holmes would say) "beaten to a frazzle." The adventure begins (graphic present) with an early call at the Reform Club for a fellow guest who was still in his bath, "and to sit with an empty stomach under a bust of Gladstone at nine o'clock in the morning (says Mr. Nichols) is enough to turn the warmest Liberal into a crusty Tory." However, this depressing prelude only enhanced the pleasures to come.

Particularly interesting is Mr. Lloyd George's table-talk describing his methods of making a speech—the methods of an orator born, not made: "I prepare to a certain extent, but there is much which one cannot prepare. In the opening phrases I am feeling my way—stretching out hands into the audience. Then, as my main theme develops, I vary it, modify it, adapt it to the audience which is before me. I see a hostile face in the crowd, and I speak directly to it. Then, when the speech is almost over, something comes to me which I can only describe as the 'appeal.' It is outside the main theme of the speech, it is purely emotional (though I don't think it over-rides my reason), it is the whole joy of speaking." The "spell-binder" displayed all his sorceries, including his mood of indignation and his mood of humour. "I can still laugh (says the guest) over his many sallies—the story, for example, of Sir Henry Wilson's chauffeur, who said to him, 'Foreigners? We don't 'ate foreigners. We just don't care an 'ang about 'em.'"

Mr. Lloyd George is only one among sixty-one celebrities (including the author himself) pilloried in these most entertaining pen-portraits, which belong to the "Wood" series appearing week by week in *The Sketch*. The young self-chronicler of "Twenty-five" has raised interviewing to a high art. He has a genius for transcendental cheek (perhaps a trait of modern Oxford) which recalls Lord Birkenhead's account of his maiden speech in Parliament: "I spoke with a degree of calculated insolence and sustained invective which I am quite sure has never been attempted before or since by one who addressed the House of Commons for the first time." Mr. Beverley Nichols may calculate his insolence, perhaps, in lighter arithmetic, without the factor of invective; but, as his ironic subtitle shows, he realises that, in a Shavian age, the one unforgivable sin is diffidence.

C. E. B.



BESIDE THE POOL AT THE ABBEY OF ORVAL WHERE THE FOUNDRESS LOST AND RECOVERED HER WEDDING RING: SOME OF THE MONKS WHO ARE REBUILDING THE FAMOUS ELEVENTH-CENTURY MONASTERY.

The ruins of the old Cistercian Abbey of Orval, in Belgian Luxembourg, are being gradually rebuilt by monks of the Order. The Abbey was founded by the Countess Matilda, widow of Godfrey the Hunchback, Duke of Basse-Lorraine and uncle of Godfrey de Bouillon. It was sacked and burnt, on June 23, 1793, by the troops of General Loison. Legend tells that Matilda, who had retired to a hermitage built there in 1071, was one day dipping her hand into the fountain, when her wedding-ring slipped into the pool. She prayed to the Virgin and promised to build a monastery on the site if the ring were recovered, whereupon she at once perceived it among grains of sand stirred by a bubbling of the water. Another version relates that the ring was brought back to her by a fish.

practice the advice which Lord Birkenhead impresses on undergraduates: "The acquisition of knowledge should always be matched by the growing power for expressing it in lucid, intelligible, and persuasive speech." He has, too, the most excellent gift of humour, which he can infuse even into the solemnities of a public function. There is, for example, a perfect cricket simile at a Civil Service dinner, and some "polite banter" aimed at Lord Balfour when the Prince, as Chancellor of the University of Wales, presented him with a degree. Still more amusing was the address to the London Society of Medicine: "I expect the only reason why there were no doctors in the Garden of Eden was that Eve obviously knew the familiar prescription, 'An apple a day keeps the doctor away.'"

There were many occasions, of course, when a facetious tone would have been inappropriate, and the Prince is equally felicitous in serious themes. He has the faculty of getting to the heart of the subject in which a particular audience is interested. He is never tired of pressing the claims of ex-Service men, especially the wounded and disabled, or of carrying on his great work as "Ambassador of Empire." The speech on the dedication of the Indian soldiers' memorial at Brighton, and others about India, touch a subject brought to mind lately by the new Indian war memorial which Lord Birkenhead unveiled at Neuve Chapelle. As the Prince's addresses proceed from year to year they show his increasing power of expression and width of outlook; but perhaps the most moving of his personal avowals occurs in the first one given here of post-

ITALIAN ART IN LONDON: THE AMISANI EXHIBITION.

REPRODUCTIONS FROM THE ORIGINAL PAINTINGS NOW ON EXHIBITION AT THE ARLINGTON GALLERY, OLD BOND STREET.



"THE STREET OF THE OULED-NAILS, BISKRA."



"OLD BISKRA."



"THE GATE OF SIDI OKBA."



"H.R.H. THE PRINCESS AMELIA OF BAVARIA."



"THE MARKET, SIDI OKBA."

Giuseppe Amisani, a particularly interesting exhibition of whose works is being held at the Arlington Gallery, in Old Bond Street, was born at Mede, Lomellina, in 1881. He studied at the Brera Academy, Milan, and in this connection there is an amusing story that in the second year of his studentship circumstances made him too late to enter himself as a pupil—with the result that he determined to follow the lessons by climbing a wooden pillar outside the building, and thus attaining a position from which he could see and hear all that was going on in

the school! His first important work was a portrait of Lida Borelli, the actress, which was rejected for the Venice Exhibition of 1912, but won the first prize at the Milan Exhibition of the same year. Since then he has painted a number of famous people, including Princess Yolanda, Pope Benedict XV., the poet Carducci, and the son of King Fuad of Egypt. He has had exhibitions in Brazil (twice), in Argentina, at Cairo, and in Milan. His present show is particularly notable for Algerian landscapes.

ART FOR OVERSEAS: AN OLD MASTER
AND MODERN MASTERPIECES.

IN SOME WAYS THE MOST COMPLETE PICTURE PAINTED BY THE ARTIST: "THE POTATO-GATHERERS," BY J. BASTIEN-LEPAGE, WHICH HAS BEEN BOUGHT FOR MELBOURNE.



"McTURK," OF KIPLING'S "STALKY AND CO.," FOR AUSTRALIA: SIR WILLIAM ORPEN'S PORTRAIT OF MR. G. C. BERESFORD (PAINTED IN 1905).

"The Potato-Gatherers," which is signed "J. Bastien-Lepage, Damvillers, 1878," was exhibited at the Paris Salon in 1879, and was reproduced in line in the official catalogue—the first catalogue, it may be noted, to be illustrated. It was shown at the Royal Academy in the winter of 1909; and it comes from the collection of the late Mr. George McCulloch. It has been purchased, through Barbizon House, by the Felton Bequests for the National Gallery of Victoria, Melbourne. It was arranged that it should be on exhibition at the National Gallery of British Art, Millbank, before it was sent to Australia. It has been described as, in some ways, the most complete picture that Bastien-Lepage ever



TO SURMOUNT THE CANADIAN NATIONAL WAR MEMORIAL, AT OTTAWA: THE 17-FEET HIGH "VICTORY AND LIBERTY"—MR. VERNON MARCH AT WORK.



ON EXHIBITION AT THE NATIONAL GALLERY FOR A WHILE BEFORE BEING DESPATCHED TO AUSTRALIA: "DOGE PIETRO LOREDANO," BY TINTORETTO (JACOPO ROBUSTI).

—Mr. Vernon March, with his five brothers and his sister, is at work at Farnborough upon the Canadian National War Memorial. — Sir William Orpen's picture of Mr. G. C. Beresford, which has been purchased by the National Gallery of Victoria, is now at the Tate Gallery. Mr. Beresford was at school with Kipling and is "McTurk." — The Tintoretto portrait of "Doge Pietro Loredano" (circa 1482-1570) was painted circa 1567. It comes from the collection of Prince Lichnowsky, who was German Ambassador to this country at the outbreak of the War. It has been purchased from Messrs. Knoedler by the Felton Bequests, for the National Gallery of Victoria.

A "REBUS" OF
ANARCHISM :
THE NEW
JOHN COLLIER—
"PROBABLY THE
MOST-TALKED-
ABOUT PICTURE
OF THE AUTUMN
SEASON."

REPRODUCED BY COURTESY OF THE ARTIST.
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ALTHOUGH the Hon. John Collier deprecates being labelled as a painter of "problem pictures," he generally manages to make his studies of modern life more or less enigmatic, and to set people guessing at their inner meaning. A case in point is his new canvas at the Royal Institute of Oil Painters, entitled "The Brotherhood of Man." Mr. P. G. Konody, the well-known art critic, writing in the "Daily Mail," says: "It will probably be the most-talked-about picture of the autumn season. . . . The Brotherhood of Man" depicts a meeting of Anarchists gathered around a table—a curious mixture of fanatics, ruffians, and intellectual cranks, each of whom is characterised with Mr. Collier's wonted skill. The mad enthusiast at one end of the table is holding a bomb aloft; the mild-fetured, gentlemanly person next to him is presumably the scientist who has invented the engine of destruction. Opposite him is an old woman whose apathy is in striking contrast to the fear of the hooligan facing the madman. The well-groomed, good-looking youth next to him seems to regard the whole business as a joke. It is a picture that has to be read like a rebus, and it is capably painted from an academic point of view." The term "rebus," of course, is applied to those familiar puzzles in which words and syllables are represented by drawings of objects. Mr. John Collier himself has since stated that his subject was suggested by Bolshevik posters. "It is a little more," he said, "than a political satire. It is an endeavour to give a truthful representation of what a meeting of advanced Anarchists might be like. A young and enthusiastic Anarchist has invented a bomb more destructive than any hitherto known, and is displaying it to his admiring comrades. That is all, and it is perfectly straightforward. The posters displayed on the walls are copies of actual Bolshevik designs collected by Scotland Yard during the war. I went to the British Museum, where they are housed, to make copies. It is a remarkably interesting collection."



"THE BROTHERHOOD OF MAN," BY THE HON. JOHN COLLIER: A REMARKABLE PICTURE EXHIBITED AT THE ROYAL INSTITUTE OF OIL PAINTERS—A CONCLAVE OF TYPICAL ANARCHISTS.

FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL

INTEREST—NOTABLE EVENTS AND OCCASIONS NEAR AND FAR.



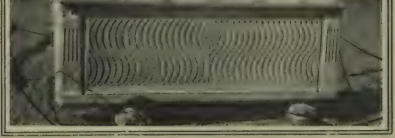
THE CENTENARY OF THE NAVAL BATTLE THAT LIBERATED GREECE FROM TURKEY. THE NARROW ENTRANCE TO THE BAY OF NAVARINO, SHOWING THE FORTRESS (L.) AND ISLAND OF SPHACTERIA (R.).—A SCENE OF RECENT CELEBRATIONS.



THE OLDEST WESTERN MONASTERY (GOON TO KEEP ITS 1400th ANNIVERSARY) WHERE THE BICENTENARY OF ITS BASILICA WAS LATELY CELEBRATED: ST. BENEDICT'S ABBEY OF MONTECASSINO, WHERE ARE VISIBLE VERDUS AND THE ALBAN HILLS.



MRS. KEITH MILLER WITH CAPT. W. H. LANCASTER (PILOT), WHO LATELY LEFT CROYDON FOR AUSTRALIA IN AN AVRO-504 LIGHT AIRCRAFT.



AN IMPORTANT ARCHAEOLOGICAL DISCOVERY NEAR GIBRALTAR: THE MARBLE SARCOPHAGUS (6 FT. LONG BY 2 FT. WIDE AND NEARLY 3 FT. HIGH) FOUND IN THE NECROPOLIS OF CARTeia, AND BELIEVED TO BE ROMAN OR PHENICIAN.



WHERE THE ABOVE SARCOPHAGUS WAS FOUND, ABOUT FOUR MILES FROM GIBRALTAR, NEAR THE VILLAGE OF PUENTE MAYORGA (ORANGE GROVE): EXCAVATIONS AT THE ANCIENT NECROPOLIS OF CARTeia.

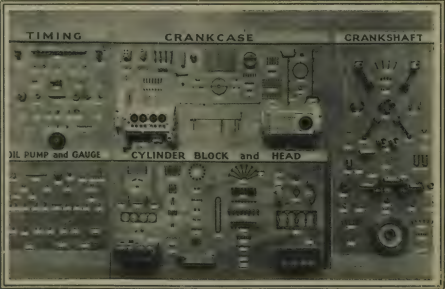


A SINGLE-HANDED ATLANTIC CROSSING IN A SMALL SAILING-BOAT: CAPTAIN THOMAS DRAKE'S "SELF-STEERING" CRAFT "PILRIM," OFF GRAVESEND.

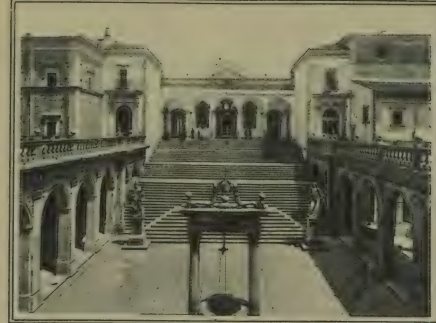


AFTER THE FIRE IN WHICH MAJOR BAZLEY-WHITE, WITH HIS WIFE AND CHILD AND THE LATTER'S NURSE, ALL LOST THEIR LIVES: THE BURNT-OUT RUINS OF THE HALL, WATERINGBURY, NEAR MAIDSTONE.

In the bay of Navarino, in 1827, the allied English, French and Russian fleets, fighting for the protection of Greece, defeated the Turkish and Egyptian fleets under Ibrahim Pasha. It was arranged to celebrate the centenary there on October 20.—The bicentenary of the basilica built by Bramante for Pope Benedict XIII., in 1727, at the great Abbey of Montecassino, was celebrated between October 1 and 15. In October 1929 will fall the 1400th anniversary of its foundation by St. Benedict in A.D. 529.—The new University buildings at Capetown are to be opened next year.—The marble sarcophagus found near Gibraltar, was unearthed on the site of Carteia, a city believed to have been founded by Phœnicians in 896 B.C., and captured by the Romans in 200 B.C.—Captain Thomas Drake, who is a native of Faversham, Kent, and now an American citizen, recently crossed the Atlantic alone in his 35-ft. sailing craft, the "Pilgrim," of Seattle.—A kindred spirit is M. Alain Gerbault, the French lawn-tennis player, who has crossed the Atlantic and Pacific, and is now sailing round the world



THE "ANATOMY OF THE MOTOR-CAR": ONE OF THE PANELS DISPLAYING THE 12,000 PARTS THAT COMPOSE A MOTOR-CAR. IN THE CITROEN EXHIBITION HELD AT DEVONSHIRE HOUSE.



THE GREAT COURT AND STAIRWAY TO BRAMANTE'S BASILICA AT THE ABBEY OF MONTECASSINO, WITH STATUES OF ST. BENEDICT AND HIS SISTER, STA. SCHOLASTICA.—A MASTERPIECE OF ITALIAN ARCHITECTURE.



EXTENSIONS AT A GREAT SEAT OF LEARNING IN SOUTH AFRICA: TWO OF THE NEW BUILDINGS AT CAPETOWN UNIVERSITY—RESIDENCES FOR STUDENTS (200 MEN AND 200 WOMEN) WITH SPORTS GROUND IN FRONT.



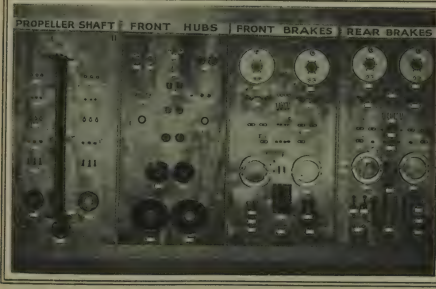
LAWN-TENNIS PLAYER AND "LOVE SEA ROVER": M. A. GERBAULT, WHO CROSSED THE INDIAN OCEAN IN A TEN-TON CUTTER.



HOW THE SOUND OF CHANG'S VOICE WAS OBTAINED FOR THE JUNGLE FILM OF THAT NAME: FILMING A "ZOO" ELEPHANT AND SIMULTANEOUSLY RECORDING ITS TRUMPETINGS BY MICROPHONE (RIGHT).



ATLANTIC FLIERS (IN THE "AMERICAN GIRL") RESCUED OFF THE AZORES: MISS RUTH ELDER AND CAPT. GEO. HALDEMAN.



ANOTHER SECTION OF THE 12,000 PARTS IN A MOTOR-CAR'S MECHANISM: ONE OF THE PANELS SHOWN AT CITROEN HALL, DEVONSHIRE HOUSE.—A REMARKABLE EXHIBITION OPEN FREE TO THE PUBLIC.

alone in his 40-ft. ten-ton cutter, "Firecrest." He recently arrived at Réunion Island after crossing 5500 miles of open sea in the Indian Ocean.—At the "Zoo" the trumpeting of an elephant and other animals' voices have lately been recorded by a microphone synchronised with a film camera. The films are being produced by the British Instructional Film Co.—Miss Ruth Elder and Captain George Haldeman left Long Island for Paris in the monoplane "American Girl" on October 11, but had to descend in the sea near the Azores, where they came down alongside the Dutch oil-tanker, "Barendrecht," which took them to Horta in the Azores.—Four people perished in the fire at The Hall, Wateringbury—namely, Major R. B. L. Bazley-White, D.S.O., aged forty-one (the occupier), his wife, and four-year-old son, and nurse, Rosa Weekes. The fire broke out just after midnight on October 17-18.—For the unique exhibition called "The Anatomy of the Motor-Car," recently opened at Citroen Hall, Devonshire House, a complete car was taken to pieces and its 12,000 component parts displayed.



THE VICEROY OF INDIA VISITING THE AJANTA CAVES, WITH THEIR WORLD-FAMOUS ANCIENT FRESCOS: LORD AND LADY IRWIN (IN FOREGROUND, FACING LEFT) AND THEIR PARTY, GUIDED BY A HIGH OFFICIAL OF THE NIZAM OF HYDERABAD'S GOVERNMENT.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**DR. DOROTHY COCHRANE
LOGAN.**

Has confessed that she did not swim the Channel on October 10, and has said that she hoaxed the public to draw attention to the need for official observers.



THE BISHOP OF BIRMINGHAM.

(The Rt. Rev. Dr. Ernest William Barnes.) Preached at St. Paul's Cathedral on October 16, when Canon G. R. Bullock-Webster protested.



**CANON G. R. BULLOCK-
WEBSTER.**

Protested in St. Paul's Cathedral against the Bishop of Birmingham's beliefs. Rector of St. Michael, Paternoster Royal, in the City of London.



MUSTAPHA PASHA NAHAS.

New Leader of the Wafd and Chairman of the Wafd Parliamentary Committee in succession to the late Zaghlul Pasha. A Vice-President of the Chamber.



PRINCESS IRENE OF GREECE.

Fourth daughter of the late King Constantine. Engaged to Prince Christian, nephew of the King of Denmark. Sister of the Princess of Rumania.



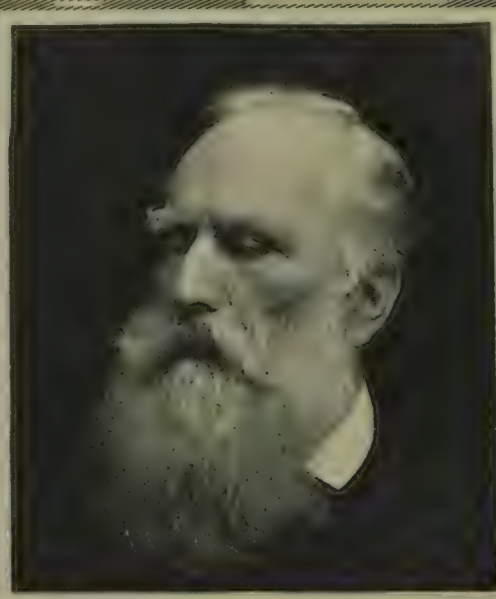
MAJOR-GEN. SIR WILLIAM GRANT MACPHERSON.

(Born, Jan. 27, 1858; died, Oct. 15.) Editor-in-Chief of the medical history of the Great War. Appointed Colonel-Commandant, R.A.M.C., 1925.



MR. MONTAGUE S. NAPIER.

The famous specialist in aero-engines who was so largely responsible for the winning of the coveted Schneider Cup by this country.



MR. H. M. TAYLOR.

(Born, June 6, 1842; died, Oct. 16.) Senior Fellow of Trinity College, Cambridge. Famous as a mathematician, as a tutor, and for his "Braille."



M. RAKOVSKY.

The Soviet Ambassador recalled from France. Mme. Rakovsky, President of the Russian Red Cross in France, will rejoin her husband later.



**THE R.A.F. "ROUTINE" FLIGHT OF SOME 25,000 MILES TO AUSTRALIA
AND BACK TO THE SINGAPORE BASE: OFFICERS CONCERNED.**

From left to right are seen: Group Captain H. M. Cave-Browne Cave, D.S.O., in command; Squadron-Leader G. E. Livock, second in command; Flight-Lieut. P. E. Maitland, the navigator; Flight-Lieut. H. G. Sawyer; Flight-Lieut. C. G. Wigglesworth; Flying-Officer G. E. Nicholletts; Flight-Lieut. D. V. Carnegie; and Flying Officer S. D. Scott.



MR. WILLIAM LE QUEUX.

(Born, July 2, 1864; died, Oct. 13.) The popular novelist. Wrote innumerable books, and was an ardent student of criminology and Secret Service systems.

Dr. Dorothy C. Logan, who swims as Miss Mona McLennan, has confessed that she did not swim the Channel on October 10, as she claimed to have done. She describes her hoax as a calculated endeavour to draw public attention to the necessity for the presence of official witnesses during every attempt to swim the Channel.—The Bishop of Birmingham preached in St. Paul's on the morning of October 16. Before the sermon, Canon Bullock-Webster walked up the transept in his robes and denounced Dr. Barnes for what he described as his "false and heretical teaching." Dr. Barnes's subject was "Man's Creation: Blind Mechanism or Divine Design?"—Mustapha Pasha Nahas first became a member of the Egyptian Cabinet in January 1924, when he was appointed Minister of Communications. He went out of office with Zaghlul Pasha, but became one

of the Vice-Presidents of the Chamber when Zaghlul was re-elected President.—Princess Irene of Greece is twenty-three, and is a sister of Princess Hélène of Rumania (now known as the Princess of Rumania), wife of Prince Carol. Prince Christian is a member of the Austrian branch of the Schaumburg-Lippe family.—Mr. Montague Stanley Napier, the Chairman of the famous firm of Messrs. D. S. Napier and Son, has been for years past the master brain behind this great motor and aero-engine business. He specialised in aero-engines, the latest result of which has been the winning of the Schneider Cup with the aid of the Napier "Lion" engine.—Mr. H. M. Taylor was stricken with blindness over thirty years ago, and then devoted most of his time to stippling by hand scientific works for the blind in a "Braille" of his own invention.



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DEWAR'S

A FAVOURITE DOG AT THE FOOT OF A ROYAL MONUMENT.



WITH THE RECUMBENT FIGURE OF THE LATE QUEEN-MOTHER PLACED IN POSITION BESIDE THAT OF HER HUSBAND: THE TOMB OF KING EDWARD AND QUEEN ALEXANDRA IN ST. GEORGE'S CHAPEL AT WINDSOR, RECENTLY UNVEILED—SHOWING "CÆSAR," THE KING'S DOG, AT HIS MASTER'S FEET.



A KING'S DOG COMMEMORATED IN EFFIGY ON HIS ROYAL MASTER'S TOMB: THE FIGURE OF "CÆSAR," KING EDWARD'S FAMOUS WIRE-HAIRED TERRIER, WHO WALKED IN HIS FUNERAL PROCESSION, LYING AGAINST THE KING'S FEET ON THE MONUMENT AT WINDSOR.

The tomb of King Edward VII. and Queen Alexandra, on the south side of the High Altar in St. George's Chapel at Windsor, was unveiled privately a few days ago, the Royal Standard, which had previously draped the monument, being removed by command of King George. The tomb was built in 1920, but remained vacant until last Easter, when the coffins containing the bodies of their Majesties were transferred thither, and a recumbent figure of Queen Alexandra was placed beside that of her husband. The sculptured effigies, in Carrara marble, are in robes of state. The whole tomb, composed of various marbles, with bronze panels and side figures, is the work of Sir Bertram

Mackennal. A touching feature of the monument is the figure of "Cæsar," King Edward's famous wire-haired terrier, lying at his master's feet. In the recently published second volume of the late Sir Sidney Lee's official biography, "King Edward VII.," we read, in a description of the royal funeral on May 20, 1910: "Immediately behind the coffin were led the King's charger, with an empty saddle, and the King's alert little terrier, Cæsar. Immediately behind Cæsar rode a cavalcade such as rarely, if ever, had been seen in the history of the world. Blazing with orders, resplendent in . . . military uniforms, came the nine kings and a vast number of princes and nobles."



FIG. 1.—KING DAVID PLAYING A PSALTERY (OF TRIANGULAR TYPE): AN ILLUSTRATION FROM AN ENGLISH ILLUMINATED MANUSCRIPT (ABOUT 1340 A.D.)

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

FEW of us realise that the piano of such mechanical perfection as is possessed by so many homes is essentially a product of modern civilisation, and that the invention of this instrument dates from as late as the eighteenth century; and at recitals we are apt to forget, so lost we become in admiration for the virtuosity and artistry of the performer, or in genuine

resemblance in shape to the face of a pig. It figures frequently in contemporary English records (Fig. 1). The other form, the rectangular, was not so popular, as it was awkward to handle, and it is not found in England after the fourteenth century; the illustration (Fig. 2) showing one of these instruments is from one of the exquisitely carved choir-stalls in Lincoln Cathedral, and dates between the years 1350 and 1375; it also tells us that the carver was not a musician, for in this psaltery each string would sound the same note, as the bridge is at right angles across the soundboard instead of at the correct slant.

A third form of psaltery known as the double psaltery, for it was strung and played on both sides, is found in what the learned authority Canon Galpin (whose "Old English Instruments of Music" is still a standard work) believes to be a unique example in a deplorable sculpture in Exeter Cathedral dating from the fifteenth century (Fig. 3). It is one of a series of angels playing on various musical instruments, and forming the canopy of the tomb of Bishop Brouncker; this is an important illustration, as it shows how the form of the harpsichord evolved from the double psaltery by the addition of a keyboard and mechanism for plucking the strings. This development is attributed to the sixteenth century, and, together with the increasing popularity of the dulcimer, accounts for the disappearance of the psaltery at that date.

The dulcimer (Fig. 4), though of similar construction to the psaltery, differs fundamentally, inasmuch as its strings are struck by the player with two small hammers; and, although it was certainly used at the same time, allusions to it in contemporary records are comparatively rare. In view of the frequency with which the word "psaltery" occurs, it seems

and used as a prototype for the piano a short time later by the addition of mechanical action and a keyboard.

The keyboard is first found on the water organ of the Greeks, and Vitruvius in the first century mentions

a balanced keyboard in his "De Architectura"; but as applied to stringed instruments its introduction is ascribed to the thirteenth century, when it appeared on the clavichord. This instrument stands apart from others by reason of its origin and action, which suggest that it is an improvement on and development of the monochord; this was a single string used by the Greek mathematicians (notably Pythagoras) for measuring off, by means of movable bridges on a resonance-box, the intervals of the Greek scale. It was so used up to the eleventh century, when it became a polychord with four strings, and was used for the production of the ecclesiastical Gregorian tones. The addition of more strings and a keyboard gives us the clavichord, in which the sound is produced by a strip of metal known as the "tangent," which is fixed perpendicularly at the end of the balanced key-lever. When the key is depressed the tangent rises and strikes the string measuring off the length required to produce the desired note. Instruments with more than



FIG. 2.—AN ANGEL PLAYING A PSALTERY (OF RECTANGULAR TYPE): AN EXQUISITE (BUT MUSICALLY INCORRECT) WOOD-CARVING IN LINCOLN CATHEDRAL (1350-75).

Photograph by S. Smith.

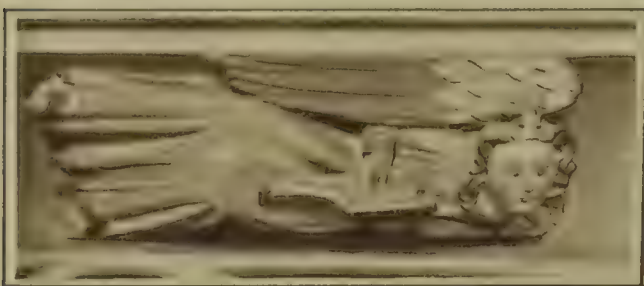


FIG. 3.—SHOWING HOW THE HARPSICHORD EVOLVED FROM THE DOUBLE PSALTERY BY THE ADDITION OF A KEYBOARD AND STRING-PLUCKING MECHANISM: A FIFTEENTH-CENTURY SCULPTURE, IN EXETER CATHEDRAL, OF AN ANGEL PLAYING A DOUBLE PSALTERY.—[Photograph by F. H. Crossley.]

enjoyment of the music, that several items on the programme may have been composed on and for instruments of very different limitations and of fundamentally different action. It does not concern us here whether we lose or gain by this, but the fact should not be forgotten.

The origin of the pianoforte, and of all keyboard stringed instruments, and their development (especially that of the clavichord) through the Middle Ages form the subject of this article; the more important group of the more immediate predecessors of the piano in England—the spinet, virginal, and harpsichord—will be dealt with in a second article; and the third will treat of the piano itself, special attention being given to its place as an object of furniture and to the craftsmanship that has been exercised in its construction and decoration.

The division of keyboard stringed instruments into the two groups of those whose strings are plucked and struck, is based on the difference between the two mediæval instruments from which they are respectively descended, the psaltery and the dulcimer. In the first group are the spinet, virginal, and harpsichord, and in the second the piano; the clavichord, in spite of having strings which are struck, is of independent origin and stands apart.

The psaltery, in common with so many of our musical instruments, is of Asiatic origin. It is a hollow box which acts as a resonator over which a varying number of strings are stretched to be plucked either by the fingers or a plectrum, and its European name arises from the Greek word meaning the instrument that is twitched or plucked. The Greeks doubtless included instruments of the lyre form under this name, but we do not in the older civilisations find representations of the psaltery, although the simple idea of stretching a string over a hollow sounding-chamber must have been used at a very early date—indeed, the legend of Apollo and the tortoiseshell, which, with the plucking of its dried sinews, produced sounds of music, shows the beginnings not of a lyre, as is generally stated, but of the psaltery. It is to the art of the Middle Ages we must turn to



FIG. 5.—THE ONLY KNOWN OLD ENGLISH CLAVICHORD (EVIDENCE OF ENGLISH PREFERENCE FOR THE SPINET AND HARPSICHORD): AN INSTRUMENT MADE ABOUT 1700 AND INSCRIBED "PETER HICKS FECIT."—[By Courtesy of the Victoria and Albert Museum. Crown Copyright Reserved.]

likely that the one word connoted the two instruments. With the advent of keyboard instruments its importance was eclipsed, and by the eighteenth century it was relegated to the itinerant musician, only to be elevated

one tangent to a string are termed fretted or *gebunden*, and it is remarkable that it was not till the early eighteenth century that a string was provided for each note.

This improvement was effected in Germany, where the popularity of the instrument was very great, and explains why Bach, who never really approved of the piano, wrote the immortal "Forty-Eight" for the Wohltemperirte Clavier (well-tuned clavichord.) The universal preference in England for the spinet and harpsichord is proved by the fact that there is only one known English clavichord (Fig. 5); it is of the usual rectangular shape; and, as is customary, has dark natural keys and white semitones. The delicate beauty and soft tremulous tone of the clavichord, so different from the somewhat grandiose brilliance of the harpsichord, is enjoyed at the present day by an increasing number of music-lovers, and modern clavichords are being produced in England which compare very favourably with the old instruments of the eighteenth century.



FIG. 4.—THE DULCIMER: AN ITALIAN INSTRUMENT OF THE SEVENTEENTH CENTURY.

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THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



"RUGGER" REPLACES HARROW'S OWN PARTICULAR FOOTBALL GAME: PRACTISING TACKLING UNITED STATES FASHION, WITH A "TACKLE-BAG."



PREPARING FOR THE CELEBRATION OF THE "GUNPOWDER TREASON AND PLOT" ON NOVEMBER 5: A SET-PIECE AT BROCK'S FIREWORK FACTORY.



THE FIRST, SECOND, AND THIRD DOGS IN THE FIRST GREYHOUND DERBY THE PROPERTY OF A SINGLE OWNER: MR. E. BAXTER, WITH THE GOLD CUP, AND "ENTRY BADGE" (FIRST), "EVER BRIGHT" (SECOND), AND "ELDER BROTHER" (THIRD).



THE TROPHY FOR THE FIRST GREYHOUND DERBY THE GOLD CUP WON BY "ENTRY BADGE"; TOGETHER WITH £1000.



A BURLESQUE PRISON IN A CARNIVAL: A "CONVICT"-ESCORTED CAR THAT WAS A FEATURE OF THE PROCESSION AT WARWICK IN AID OF CHARITIES.

Harrow, under its new "Head," is playing Rugby football in place of the school's own particular game. As our illustration shows, the American method of practising tackling with the aid of "tackle-bags" has been adopted.—The first Greyhound Derby (500 yards) was won at the White City on October 15 by Mr. E. Baxter's remarkable greyhound, "Entry Badge," whose points, it will be recalled, were illustrated in our issue of October 8. The same owner's "Ever Bright," from Harringay, and "Elder Brother," from Liverpool, were second and third respectively. The race was run before a crowd of about 100,000 people. "Entry Badge's" time was 29'01 seconds, although he was started from Trap



PRISONERS WITH THEIR HEADS IN BASKETS THAT THEIR IDENTITY MAY BE HIDDEN FROM THE CROWD: AN ACCUSED JAPANESE MAN AND WOMAN.

No. 5, and ran wide.—It is a rule in Japan for baskets to be placed over the heads of prisoners, so that they may not be identified by the crowd. Our particular illustration, which was taken in Osaka, shows the son and daughter of a family who were sent for trial charged with keeping the dead body of the father of the house in a back room for a year. Much mystery surrounded the motive for the alleged action. It is interesting to recall that certain beggars in Japan ply their trade with their heads in baskets in much the same manner. This custom originated in the desire of "reduced" gentle-folk who had fallen to begging in the streets not to disclose themselves to the charitable public.

THE WORLD OF WOMEN.

The Court at Sandringham.

Sandringham is very pleasant at this time of year, and the woods are beautiful in their autumn colouring. The neighbourhood has welcomed the King and Queen, who are spending a quiet time there before undertaking the long list of engagements that are waiting for them in London. Princess Mary is visiting her parents for a few days, and the Duke and Duchess of York, who returned from Scotland last week, are making a longer stay. Queen Maud, accompanied by Prince Olaf, is paying her yearly visit to England, and is their near neighbour at Appleton House. The statement that the Duchess of York, who is returning to 145, Piccadilly at the end of the month, intends to entertain there during the coming autumn and winter, was not unexpected, but it has aroused the liveliest interest. She will be a delightful hostess, and, with her gaiety, charm, and dignity, will make an ideal leader for the younger set, which contains so many young people of royal birth or connections.



ENGAGED TO A WELL-KNOWN GOLFER:

MISS ANGELA PENNYMAN.

Miss Angela Pennyman is the younger daughter of the Rev. W. G. Pennyman, Vicar of St. Mark's, North Audley Street, and Mrs. Pennyman. Her marriage to Mr. Ronald Nall-Cain, only son of Sir Charles Nall-Cain, Bt., and Lady Nall-Cain, of Brocket Hall, Hatfield, Herts, will take place on November 1 at her father's church. Mr. Ronald Nall-Cain is a well-known golfer, and has often played for Oxford.

The Little Season.

The Little Season is already well on its way, and has, in fact, begun sooner than usual this year, because the incessant rain drove so many people back to town. This week has seen several weddings of especial interest, beginning with that of Miss Kitty Kinloch, one of the prettiest girls in society, to Lord Brownlow at St. Margaret's, Westminster. It was notable not only for the popularity of the bride and bridegroom, but for the train of very small child attendants who streamed up the aisle in the wake of the bride—eleven delightful little girls and one small, gallant boy. Lady Louis Mountbatten had lent her magnificent house in Park Lane for the reception. The marriage of Miss Cecilia Strickland, Sir Gerald Strickland's second daughter, to Captain Hubert de Trafford took place at the Brompton Oratory on the same day, and Miss Strickland was also accompanied by a number of little bridesmaids. The marriage of Lady Blanche Beresford, Lord Waterford's sister, to Mr. Richard Girouard, which is to take place at Westminster Cathedral on the 26th, will bring together a host of well-known people. Lady Osborne Beauclerk is holding a reception afterwards at the Duchess of Devonshire's house in Carlton Gardens.

The wedding of the Hon. Daphne Vivian to Lord Weymouth at St. Margaret's on the following day will be a very picturesque affair. She will have a number of bridesmaids, including the bridegroom's beautiful sister, Lady Mary Thynne, whose wedding to Lord Nunburnholme will be one of the most important social events in November. Another bridesmaid will be Lord Beauclerk's eldest daughter, Lady Lettice Lygon. Miss Vivian

is wearing a beautiful gown of silver and gold brocade, and her bridesmaids, wearing gold net frocks, will carry Bibles bound in crimson; while the two pages will be dressed in "Princes in the Tower" suits. The wedding of Miss Aileen Guinness to the Hon. Brinsley Plunket is fixed for Nov. 16, and it is expected that the bridegroom's brother and sister-in-law, Lord and Lady Plunket, will be back in town for it.

A Golden Wedding.

Few golden weddings can have created as much interest in prospect as that of Lord and Lady Aberdeen, which is to be celebrated during the first week in November with much rejoicing and many congratulations. Many of these congratulations will be official, for, officially, their lives have been and are of great importance, and this is an opportunity for acknowledging their many devoted works. But the keynote of the multifarious messages that will reach them presently will be one of warm personal affection. When Lord and Lady Aberdeen published their joint reminiscences a year or two ago, they adopted the tantalising principle of mentioning in their pages no one who is now living, with the exception of one very close friend to whom they apologised for the liberty. Some recent autobiographies had certainly justified that course, but it disappointed the reader. They gave their book the homely title "We Twa," and wrote it in a delightfully friendly fashion, so perhaps one may venture to say that the real reason why their friends and colleagues are taking such pleasure in celebrating their fifty years of married life is that the world recognises that "We Twa" are famously and emphatically "Two old dears."

Lady Iveagh.

The invitation to Lady Iveagh to contest the by-election at Southend-on-Sea which follows on the death of Lord Elveden's father, and his elevation to the House of Lords, is strictly according to precedent. When Lord Astor, on the death of his father, found that it was impossible for him to retain his seat in the Commons, he suggested that Lady Astor should stand for the vacant seat, with results for which thousands of women are profoundly grateful. Mrs. Wintringham, after her husband's tragically sudden death at the House, was returned to Parliament by his former constituents; and Mrs. Hilton Phillipson stepped into the seat won by her husband, after his election was upset. These women M.P.s have been made welcome, and many people feel that their constituents were sensible as well as sympathetic; but one does not wish the idea to become crystallised. Most women nowadays want the women M.P.s to be returned entirely on their own merits, and if any woman is qualified to be an admirable legislator, it is the new Lady Iveagh.

She has been interested in politics since her girlhood, and made a careful study of them when she was Lady Gwendolen Onslow, daughter of the late Earl. In her early married life, as Lady Gwendolen Guinness, she helped her husband indefatigably in his political work. Because he was Member for a Shoreditch constituency, she went to live in Haggerston, fully agreeing with his belief that they should live among his constituents.



THE NEW EARL OF IVEAGH, WITH THE COUNTESS OF IVEAGH, WHO HAS BEEN ASKED TO CONTEST THE BY-ELECTION AT SOUTHEND-ON-SEA.

The Women's Parliament.

In the old days, before women could enter Parliament, the annual conference of the National Council of Women, which met at Bournemouth last week, used to be known as the Women's Parliament, because it represented a much greater number of women's activities and interests than any other gathering in the country. Nearly all the national women's organisations and a host of smaller ones, representing every class and many creeds, were affiliated with it, and one of the marvels of the conference was the general harmony that prevailed. Between seven and eight hundred women have been attending the meetings in Bournemouth, and as usual, the conference began with a meeting for girls, to which for the first time youths were also invited. One of the chief speakers there was the Miss Nancy Stewart Parnell who spoke for the women under thirty at the deputation on the subject of equal franchise to the Prime Minister some months ago.

The special theme of the conference, "Women and public work," covered a wide ground, and produced speeches by many expert women; but of course the resolutions were the main business, and under the wise

guidance of Miss Norah Green, who has been secretary for so many years, they had been put in compact form. Of course, the conference began by asking for an equal franchise measure at the earliest possible moment, and it had much to say about the value of women police. The question of raising the marriage age, which in England is still as low as fourteen for boys and twelve for girls, was regarded as of greater urgency than ever; for our women have found at Geneva that it is difficult to point out the evils of child marriage in other countries when our own girl children can legally be married. The Hon.



MARRIED AT AYR: MR. AND MRS. JACK DRUMMOND RUDD.

Mrs. Jack Drummond Rudd is the only daughter of the Hon. James and Mrs. Arthur of Rodinghead, Mauchline, Ayrshire, and a grand-daughter of Lord Glenarthur. Mr. Jack Drummond Rudd is the son of Mr. H. P. Rudd and the late Mrs. Rudd.



A CELEBRATED ACTOR-MANAGER AND HIS WIFE: MR. AND MRS. CYRIL MAUDE.

The marriage of Mr. Cyril Maude, the well-known actor-manager, to Mrs. Trew, took place recently. The present Mrs. Cyril Maude is the daughter of the late Rev. John Ellis, of Leicestershire, and the widow of P. H. Trew, of Gotham Wood, Bexhill.

Mrs. Franklin, who presided at the meetings, completed her term as President this year, and is succeeded by Lady Emmott, J.P. Mrs. Franklin, who is so wise, experienced, and tactful, could not have a better successor. Lady Emmott has been on the Executive of the National Council for over twenty years, and has its work at her finger-tips. She is the wife of Lord Emmott, whom she married in 1887, and the daughter of the late John William Lees, of Waterhead, Oldham.

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Fashions & Fancies

"A DEEP DEPRESSION IS CENTRED OVER ICELAND," BUT TRANSLATED ON TO OUR JUMPERS, IT BRINGS US THE GAYEST PATTERNS IMAGINABLE!

give them quite a formal air, and the leather is tucked and panelled as meticulously as a tweed. Leather and tweed are allied often in these half-town, half-country coats, and one I saw had a detachable lower half of tweed, so that the leather part could be worn as a short golfing coat when desired

Vagaries of the Small Brim.

Rumour spoke truly when she predicted but a short regency for brimless skull hats, and by now small brims reign almost unchallenged. But they have borrowed a little of their silhouette from the skull cap nevertheless, and widen a trifle at each side, dipping over the ears, or perhaps over one ear only. Velour "open-worked" like felt is also very smart, and the crown of a dark-blue model is cut in a broderie anglaise design showing orange velvet beneath. Reversible velour used both ways is also a conceit borrowed from felt, and is carried out a great deal in orange and brown. Fur to match your coat is sometimes used as a trimming for the latest hats, and strips of moleskin or nutria are inset flatly in the crown as petersham was in the early autumn.

Coats of Beautifully Worked Furs.

There is a lot more to a good fur coat than the actual skins. The working of them and the silhouette can make all the difference. Coats of beautiful skins really wonderfully worked are to be found at Gorrings, Buckingham Palace Road, S.W. From there comes the Persian lamb with a deep flounce and collar of skunk pictured above. It costs 125 guineas, and carries out admirably the wrap-over movement and deep cuffs of the new mode. Then a squirrel coat in the lovely silver-grey colour is obtainable for 112 guineas, and a darker one for 79 guineas. Moleskins range from 19½ guineas, and one worked entirely in separate petals costs 52 guineas. Nutria coats range from 59 guineas, and a mink marmot, almost as soft and supple as the costliest Russian mink, is 33½ guineas. Then there are very long stoles of dark natural skunk, to be secured for 5 guineas, and one in sable kolinsky

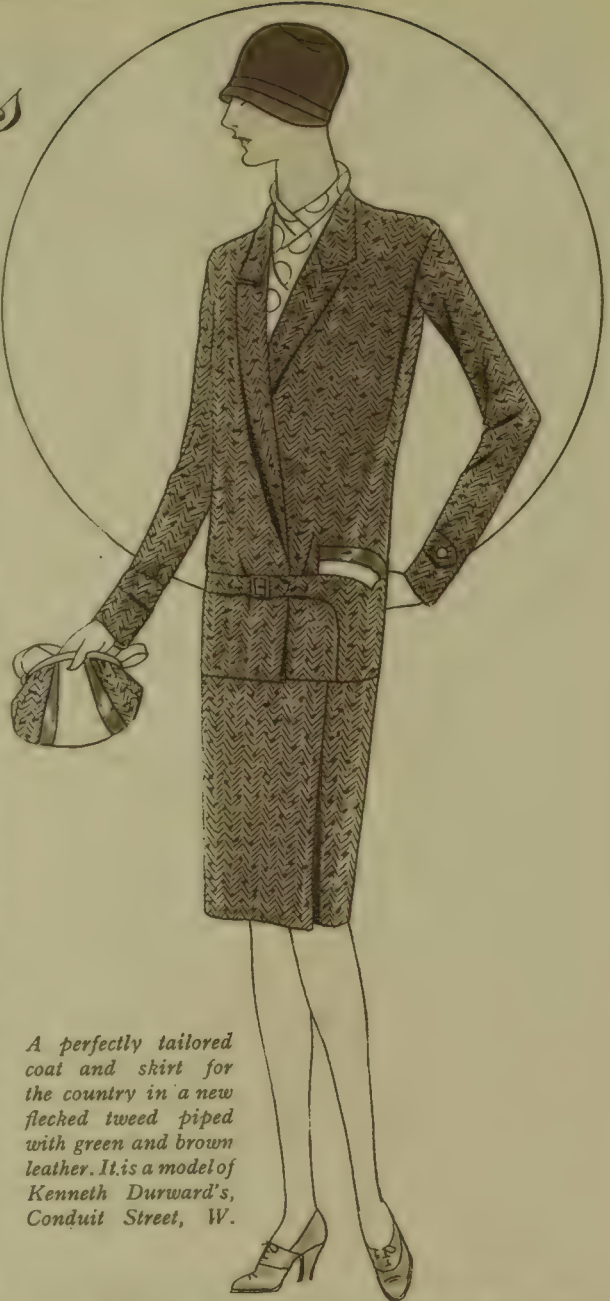
A fashionable coat of Persian lamb trimmed with skunk, which is to be found at Gorrings, Buckingham Palace Road, S.W.

"Anti-Cyclone" Jumpers.

At the dress shows, I noticed that many tweed two-piece ensembles had jumpers patterned in most strange designs which seemed vaguely familiar. They looked rather like maps, and yet too broken up in line and shading. For instance, a jumper with a "natural" coloured background had broad broken stripes in navy blue, striped in turn with wavering lines in a lighter blue. Another with the same background had narrow stripes in orange and cone-shaped patches of nigger brown, rising to various heights. The effect was very smart, and the pattern exceptionally striking. Curiosity was satisfied when a mannequin said that her jersey was copied from a geographical chart of isotherms, and the second one registered winds and rain! Doubtless the wireless weather forecasts inspired the creators of our fashions with this amusing idea. And they are far easier to wear, these designs, than the uncompromising horizontal stripes which are only for the very slim, and certainly far more original. Perhaps it will soon be quite usual to ask "What does your jumper mean?" in the manner of youthful games.

Rain.

Talking of weather charts, this year's has proved that rain is a formidable factor, and fashions cannot be laid by for a rainy day—they have to be created in advance. As the cold weather is coming on, the mackintosh pure and simple is hardly warm enough, and all but the very slim avoid wearing two coats when they possibly can. Consequently leather coats are becoming fashionable for town wear, and you need not be motoring or golfing to wear one. Many are designed especially to withstand rain, and are obtainable in really lovely colours. Lined with a harmonising tweed, they are as warm as an ordinary winter coat, and so fulfil two rôles. Fur collars, nutria for preference,



A perfectly tailored coat and skirt for the country in a new flecked tweed piped with green and brown leather. It is a model of Kenneth Durward's, Conduit Street, W.

(four skins) is 9½ guineas. An illustrated fur catalogue can be obtained gratis and post free on request.

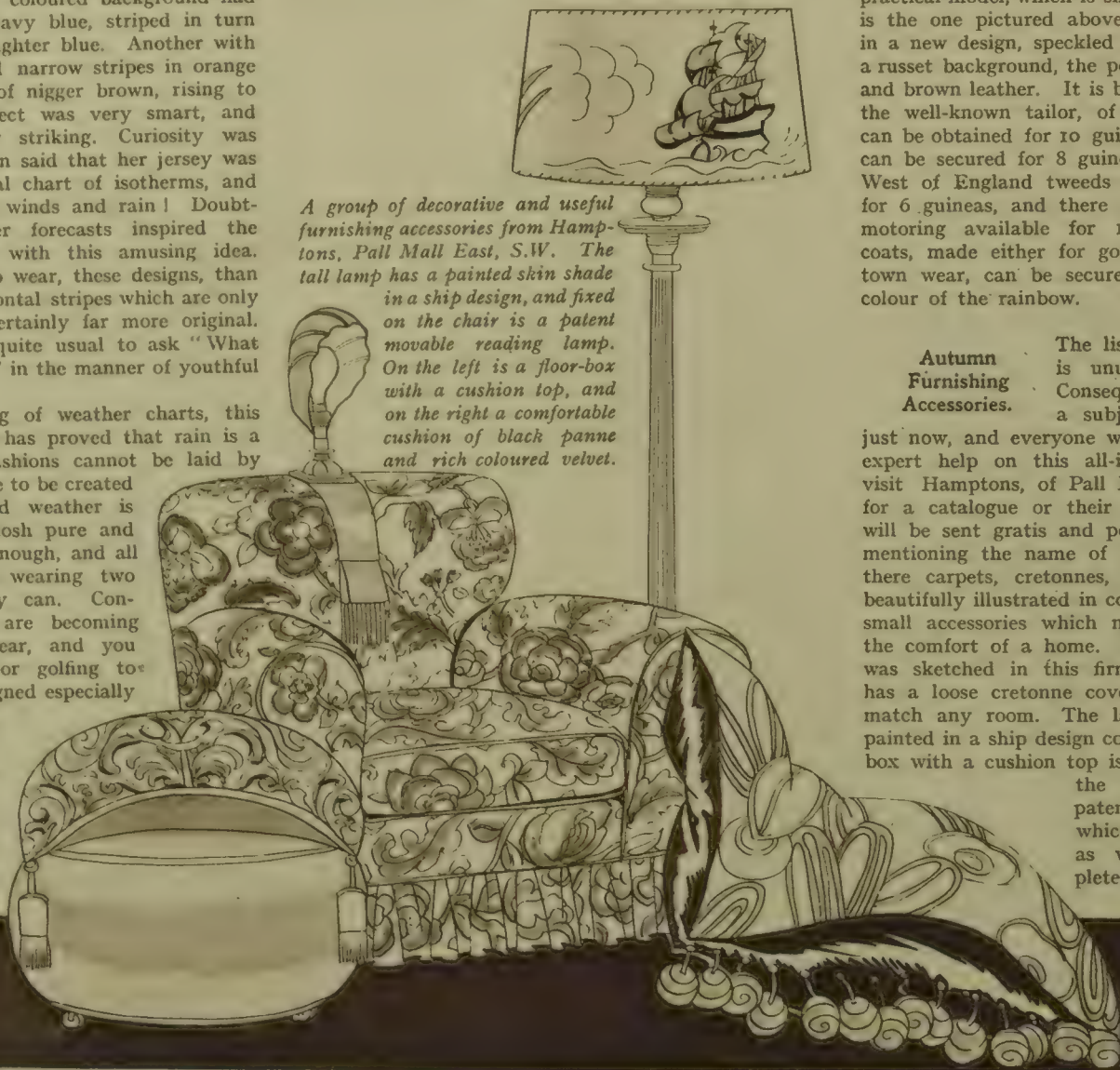
Perfect Tailoring.

The winter sends us many mild days when a coat and skirt in the country is a necessity. A practical model, which is smart and perfectly tailored, is the one pictured above, of winter weight tweed in a new design, speckled with green and yellow on a russet background, the pockets strapped with green and brown leather. It is built by Kenneth Durward, the well-known tailor, of Conduit Street, W., and can be obtained for 10 guineas. Ready-to-wear suits can be secured for 8 guineas. Then useful coats of West of England tweeds will be made to measure for 6 guineas, and there are long leather coats for motoring available for 12 guineas. Short suede coats, made either for golf or with long lapels for town wear, can be secured for 5 guineas in every colour of the rainbow.

Autumn Furnishing Accessories.

The list of prospective weddings is unusually long this season. Consequently house-furnishing is a subject very much in the air just now, and everyone who is wise enough to seek expert help on this all-important problem should visit Hamptons, of Pall Mall East, S.W., or apply for a catalogue or their new autumn booklet. It will be sent gratis and post free to all who apply mentioning the name of this paper. Not only are there carpets, cretonnes, curtains, and wall-papers beautifully illustrated in colour, but also many useful small accessories which make all the difference in the comfort of a home. The group pictured below was sketched in this firm's salons. The armchair has a loose cretonne cover which can be made to match any room. The lamp with the skin shade painted in a ship design costs 71s. 6d., and the floor-box with a cushion top is £5 12s. 6d. Attached to the back of the chair is a patent adjustable reading lamp which can be used for beds as well. It is 27s. 6d. complete, with a green or pink shade.

A group of decorative and useful furnishing accessories from Hamptons, Pall Mall East, S.W. The tall lamp has a painted skin shade in a ship design, and fixed on the chair is a patent movable reading lamp. On the left is a floor-box with a cushion top, and on the right a comfortable cushion of black panne and rich coloured velvet.



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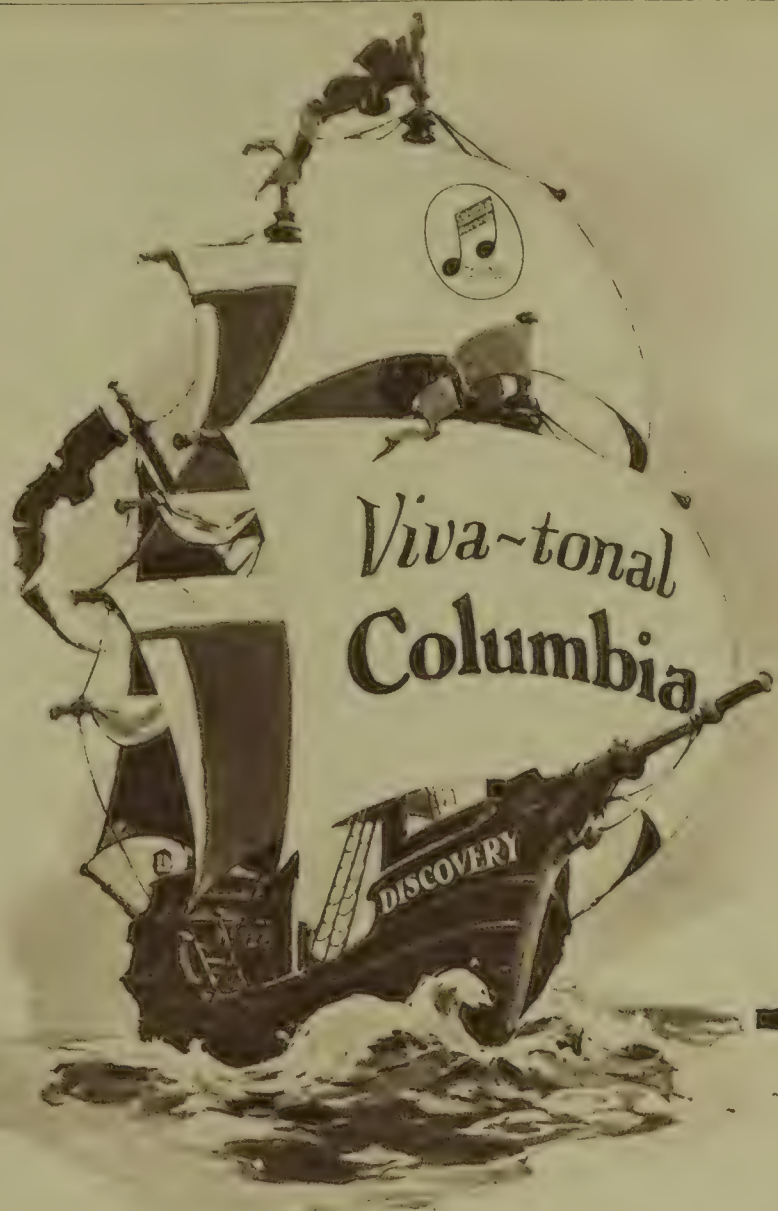
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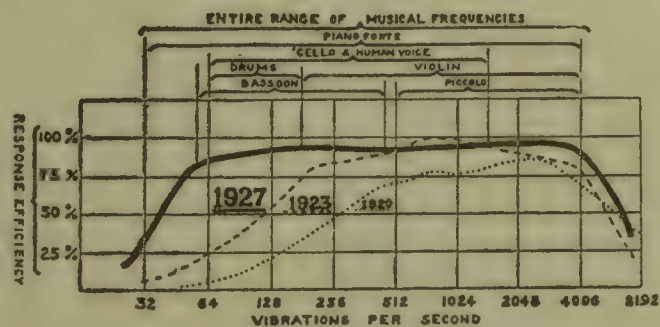


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This diagram shows the curve of Even Response. Note how even the black line of the "Viva-tonal" Columbia is throughout the range, compared with gramophones of previous standards. Every feature of the discovery is proved by scientific data.

CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

CHESS IN LONDON.

Game played in the International Team Tournament between Messrs. E. GRUNFELD (Austria) and A. POKORNY (Czecho-Slovakia). (Queen's Pawn Opening.)

WHITE (Mr. G.) BLACK (Mr. P.)
1. P to Q 4th P to Q 4th
2. P to Q B 4th P to K 3rd
3. Kt to K B 3rd P takes P
This is virtually an acceptance of the gambit, an unusual proceeding, but harmless if no attempt is made to maintain the gambit Pawn.

4. P to K 4th P to Q B 4th
5. B takes P P takes P
6. Kt takes P

White, however, has now a very favourable position. He has two pieces strongly developed, without his opponent as yet having moved a single one.

6. B to Kt 5th (ch)
7. Kt to B 3rd Kt to Q 2nd
8. Castles P to Q R 3rd
9. B takes K P B takes Kt

White has taken full use of his advantages. Black cannot play — P takes B, as ro. Kt takes P means speedy disaster.

10. B takes Kt (ch) B takes B
11. P takes B Kt to K 2nd
12. Q to Kt 3rd Q to B 2nd
13. B to R 3rd

A simple-looking move, but deadly in its effect. Black's fate

is virtually sealed once he is thus prevented from Castling.
13. R to Q sq
14. B takes Kt K takes B
15. Q to Kt 4th (ch) K to K sq
16. K R to K sq B to K 3rd
17. P to Q R 4th K to Q 2nd
18. Q R to Q sq K to Q sq
19. P to Q B 4th

The advance of this Pawn to its final sacrifice is worth careful attention. It puts the cap on Black's overthrow.
19. K to B sq
20. P to B 5th K R to Q sq
21. P to B 6th P takes P
22. Q to B 5th B to Q 3rd
23. R to Q 2nd P to B 3rd
24. K R to Q sq B to B 2nd
25. P to B 3rd R (Q sq) to Q 2
26. P to Q 5th Q to R 2nd

Thinking to escape his difficulties by an exchange of Queens; but as the sequel shows, it is a bad blunder. At the same time, he had little choice of play.

27. Q takes Q R takes Q
28. Kt to Kt 5th Resigns

A finely-played game with a smart finish must stand to the credit of the Austrian master.

ANSWERS TO CORRESPONDENTS.

JOHN HANNAN (Newburgh, N.Y.). We are sorry we misunderstood the purport of your comments. As regards your explanation, it must be surely obvious that the composer's solution is the one to be preserved, and the intrusive "cook" got rid of. It is, of course, possible that the unintended solution might be much better than the author's conception, but then who gets the credit?

Many correspondents have asked us for the solution of Mr. Campbell's famous four-mover, undoubtedly the finest problem this column has ever published, to which we made a reference a few months ago. We have much pleasure in giving it herewith, and for the convenience of readers in all parts of the world, repeat the position.

WHITE — K at K R 7th, Q at Q 3rd, Rs at Q B 6th and Q B 8th, B at Q R 2nd, Kts at K Kt 3rd and K 6th, Ps at K 4th, Q 5th, Q 6th, Q B 2nd, Q R 4th, and Q R 5th (13 pieces).

BLACK — K at Q 2nd, Q at K R 5th, Rs at K B 2nd and Q Kt 8th, B at K Kt 8th, Kts at Q R 6th and Q R 8th, Ps at K R 3rd, K Kt 2nd, K Kt 3rd, K 4th, and Q Kt 4th (12 pieces).

The solution is 1. Kt to R sq, R to Q Kt 6th; 2. Q to K B sq, R takes Q; 3. Kt to K B 2nd, Anything; 4. R or Kt mates. The other variations are easily found.

J H S JARVIS (Pukehou, Hawkes Bay, New Zealand).—You have started very well for a novice, and your comments in both cases are in a spirit of sound and accurate criticism.

SOLUTION OF PROBLEM No. 4011 (MISPRINTED AS 4010).—By E. BOSWELL.

WHITE

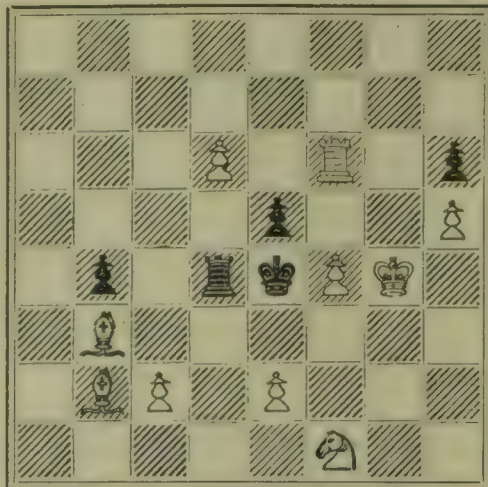
1. Kt to Q B 8th
2. Mates accordingly.

BLACK

Anything

A quaint position, seeing how remotely Black's forces are arrayed in the defence of a King in the midst of his foes, and how their protection is rendered nugatory only by the wanderings of a distant Kt. The solution has not proved easy, and many correspondents have expressed their pleasure with the problem.

PROBLEM No. 4013.—By A. NEWMAN.
BLACK.



WHITE.

White to play, and mate in three moves.

CORRECT SOLUTIONS OF PROBLEM No. 4006 received from R E Broughall-Wood (Northern Rhodesia) and J H S Jarvis (Pukehou, Hawkes Bay, N.Z.); of No. 4007 from R E Broughall-Wood (Northern Rhodesia) and J H S Jarvis (Pukehou, N.Z.); of No. 4010 from J E Houseman (Chicoutimi), Victor Holtan (Oshkosh, Wis.), and John Hannan (Newburgh, N.Y.); of No. 4011 from J C Kruse (Ravenscourt Park), J M K Lupton (Richmond), John Hannan (Newburgh, N.Y.), and J W Smedley (Brooklyn, N.Y.); and of No. 4012 from J C Kruse (Ravenscourt Park), L W Cafferata (Farndon), J T Bridge (Colchester), S Caldwell (Hove), R Nicholson (Crayke), C B S (Canterbury), A Edmeston (Worsley), J M K Lupton (Richmond), E G B Barlow (Bournemouth), H W Satow (Bangor), H Burgess (St. Leonards-on-Sea), G Stillingfleet Johnson (Cobham), H Nutter (Romsey), J Hunter (Leicester), E J Gibbs (East Ham), J P S (Cricklewood), M E Jowett (Grange-on-Sands), Rev. W Scott (Elgin), and W Mertz (Church Stretton).

THE PLAYHOUSES.

"THE CROOKED BILLET." AT THE ROYALTY.

THERE is no doubt about the success of Mr. Dion Titheradge's essay in "crook-drama," "The Crooked Billet"; he has packed into his story thrills enough to satisfy the most exacting taste. The sinister title he has chosen belongs to an inn, and, of course, it is an inn of strange happenings. Its landlady bears a disarming name—Mrs. Wimple, if you please—but note her idiot, toothless potman; hear her explaining why she cannot let her first-floor room; watch her dopping her glasses of sherry; and, above all, remark the drop of blood which falls from the parlour ceiling on Guy Merrow's hand, and you do not wonder that he is watchful and suspicious and refuses to be drawn out of doors. For he is down at this inn on a mission, searching for his Secret Service chief, Sir William Easton, who has sent him an S.O.S. while on the trail of a gangster and incriminating papers. You guess that that upstairs room holds the key of the mystery. Indeed, there is a moment when nearly all the characters that matter are to be found in the room. Joan, the heroine, is shut away up there. Dietrich, the villain, is to be seen there, with Sir William bleeding in one chair and his young son, strapped in another, with a knife pricking his throat. Blood-letting is a feature of this play; but there is also the ticking of a time-bomb, to say nothing of pistols. A piece rich in excitement then, and acted for all it is worth by Mr. Leon Quartermaine as hero, Mr. C. V. France as villain, Mr. St. Barbe West as wounded detective, Mr. Leonard Upton as the detective's gallant son; Miss Barbara Gott as treacherous landlady, and Mr. Alexander Field as potman. It is a slight fault in the tale that we meet all too rarely Miss Mercia Swinburne's engaging heroine.

"THE BOW-WOWS." AT THE PRINCE OF WALES.

"The Bow-Wows" are as near as may be the Co-Optimists, though few of the old group are enlisted in the new company. Still, there is Mr. Davy Burnaby, as bland and genial as ever, presiding over the entertainment, and Miss Betty Chester, showing all her old gifts of humour and mimicry, and they set a standard which is well maintained by the new recruits that have enlisted under Mr. Burnaby's

(Continued overleaf.)

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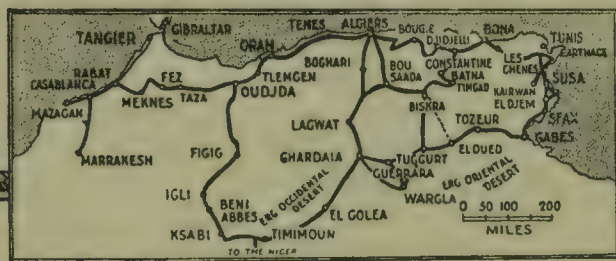
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9	0	x	3	0 - 2 19 6	16	1	x	13	3 - 24 10 0
10	6	x	3	0 - 3 9 6	14	6	x	14	6 - 25 0 0
12	0	x	3	0 - 3 19 6	15	4	x	14	4 - 25 0 0
13	6	x	3	0 - 4 9 6	18	4	x	13	1 - 26 10 0
15	0	x	3	0 - 5 5 0	20	4	x	14	4 - 33 0 0
9	0	x	9	3 - 9 9 0	23	4	x	14	1 - 37 10 0
10	1	x	8	1 - 9 15 0	22	3	x	15	4 - 39 10 0

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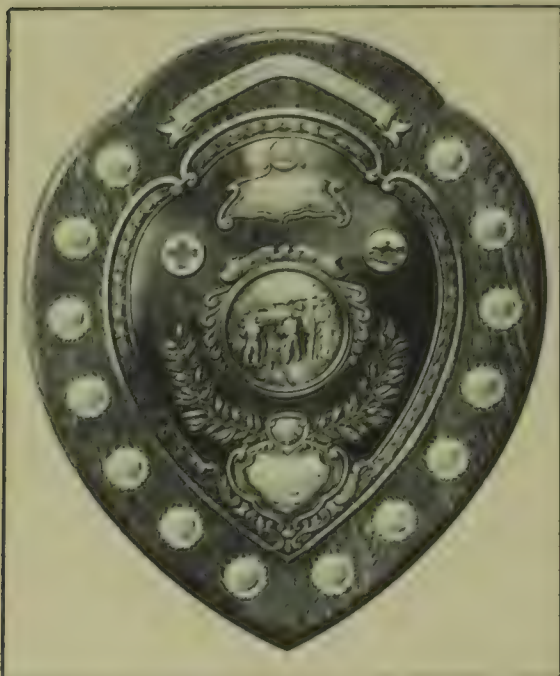
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Continued.

If a Gilbert Childs and a Phyllis Monkman are missed, it is delightful to come across so vivacious and charming an artist as Miss Vera Bryer, who dances in a way that brings down the house. And Mr.



A SHIELD FOR THE UNDERGROUND NATIVE "FIRST AID" WORKERS' CHAMPIONSHIP COMPETITION ON THE WITWATERSRAND MINES: THE BARNATO GROUP TROPHY. The shield was presented by the Johannesburg Consolidated Investment Company, and was designed and made for them by Messrs. Mappin and Webb, London and Johannesburg.

Georges Metaxa has a nice tenor voice; while good turns are provided by Miss Doris Bentley, Mr. Leonard Henry, and Mr. Eddie Morris. In a word, we are given a bright, cheerful, varied show at the Prince of Wales's just now, not the least attractive feature being the work of the half-dozen chorus girls, who are as animated as they are handsome.

"THEIR WIFE," AT THE LITTLE THEATRE.

There ought to have been the makings of a first-class farce in the idea which is at the back of Mr.

Frank Stayton's piece, "Their Wife." A heroine who, when about to embark in matrimony once more, is faced with the return of no fewer than three former husbands, ought to provoke, one would think, the proverbial "shrieks of laughter." And yet, perhaps, is not the very extravagance of the idea, the tripling of an old device, what is wrong with the play, and what makes its humour seem so harsh and empty? Even in the imaginary world of farce a woman who has wearied no less than three men so completely that they would rather pretend to be dead than come back to her society must be made a trying creature, and not all Miss Athene Seyler's vivacity can lend charm to the restless, endless chatter of Mr. Stayton's Rosalie. And this though she is indefatigable herself, and is backed by a brilliant set of colleagues. A cast which includes not only Miss Seyler, but also Mr. Leslie Banks, Mr. Wallace Evennett, and Mr. Ernest Thesiger as the heroine's three husbands, and such pleasant younger players as Mr. Walter Hudd, Miss Jane Welsh, and Mr. Ronald Simpson to represent the children of the three marriages, to say nothing of Mr. Nigel Playfair as the fourth choice of Rosalie, could hardly be bettered in talent. Mr. Thesiger had a gorgeous moment or two as an Oriental Bashaw; but the trouble with his part, as with those of Mr. Banks and Mr. Evennett, was that they had to be lifted from the stage just as they became amusing, while the prattle of the heroine continued. It was not Miss Seyler's fault if Rosalie left us weary.

MEREJKOVSKY'S "PAUL I." AT THE COURT.

The strongest appeal of Merejkovsky's play, "Paul I.," presented at the Court Theatre, is pictorial. It is more like a series of historical tableaux than a drama, though there is movement in its scenes, continuity in its story, and growing excitement until the climax is reached in the unhappy Tsar's assassination. The action is confined to the last few weeks of Paul's life—to the plans and hesitations of the conspirators, the terrors and suspicions of the demented Tsar, and the end made possible by the weakness of his mind. But we watch all these stirring events from the outside, as it were; we are never allowed to get inside

the skin of Paul himself. We see him terrified at one moment, cunning at another, gentle and soft in a third phase, and savage in a fourth, without being given the clues to his moods. It is the same with the other characters—with Count Pahlen, the subtle traitor; with the Grand Duke Alexander, his reluctant ally; and with the group of officers who have to be hounded on to the task of murder. They affect us as might the figures in a pageant, so much and no more. Mr. George Hayes and Mr. Charles Laughton do their best for the parts of the Tsar and Count Pahlen, but it is Mr. Komisarjevsky, the producer, who is the most successful artist in this connection. He provides a series of really beautiful stage-pictures, but he cannot make us quite forget that there is somehow no soul in the play he has thus adorned.



AN INTERESTING TROPHY: A BOWLING PRIZE FOR SOUTH AFRICA.

The trophy bears the inscription, "Bowling Trophy Presented by Pretoria Portland Cement Company, Ltd., to the National Federation of Building Trade Employers of South Africa." It is the work of Messrs. Elkington and Co., of Birmingham, etc.

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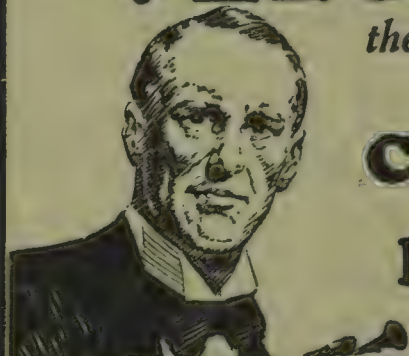
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THERE is an enormous fascination in driving a car which is designed to give the highest possible luxury of travel, regardless of cost or anything else. The sort of car which you approach without thinking about price or value, or any of these practical things, expecting it only to behave better than any other car on the road, is the sort of car which I think will always be made, so long as there exist people who love good cars and driving them.

There are not really so very many cars of this kind being made as you might suppose. They are all exceedingly expensive, their chassis price being almost invariably between £1500 and £2000. Each country has about two or three. I can think of about three English ones, about two French ones, one German, one Austrian, two Americans, and two Italians. There may be more, but not many, and I doubt if any particular country has more than, say, four of the genuine luxury type of car.

I have tried a good many of these very pleasant carriages, the latest being the new straight eight-cylinder 45-h.p. Isotta-Fraschini, which is now sold

at £1750 for the standard chassis, and £1850 for the sports. Such a price as that is, of course, a luxury price, though I do not mean to imply that you do not get your money's worth in fine engine work, or that the profit to the makers is excessive. I only mean that the number of people who are able or who care to pay something like £2500 for the



THE SCHNEIDER TROPHY TEAM WITH THE TROPHY AT A BANQUET IN THEIR HONOUR (L. TO R.) FLIGHT-LIEUT. S. N. WEBSTER (WINNER, IN A SUPERMARINE NAPIER), FLIGHT-LIEUT. S. M. KINKEAD, SQUADRON-LEADER L. H. SLATTER (CAPTAIN OF TEAM), FLYING-OFFICER H. M. SCHOFIELD, AND FLIGHT-LIEUT. O. E. WORSLEY (SECOND IN THE RACE).

ANNOUNCING

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See the Senior—drive it—compare it with the finest cars you know—you will marvel at its beauty, performance and quality. And, above all, remember the Senior offers that outstanding characteristic of all Dodge Brothers cars—years of *dependable* service.

complete car belong themselves to the luxury class.

However that may be—and these considerations should not carry any weight whatsoever in appreciating cars of this kind—the new Isotta certainly deserves a high place in its own select class. It gives you extraordinarily luxurious travel, and is therefore, I imagine, a success from its designer's point of view. Its eight-cylinder engine, which has a bore and stroke of 95 by 130, is itself a mechanical picture. Practically all Italian engines are things of beauty, the Italian designer having a very strong strain of the artist in him. Perhaps more than any designer of other countries, he has the gift of expressing himself in a simplicity which might almost be called classic.

The Isotta-Fraschini engine is one of the cleanest-designed units you would find in a long day. The overhead valves are operated by push-rods and enclosed in the usual manner. They are fitted with double valve springs. On the near side are situated the dynamo, magneto, and sparking-plugs, and on the offside the twin carburetters. The crank-shaft, which is hollow, is carried in nine bearings, and all moving parts are lubricated under pressure in the usual manner. Cooling is by pump combined with thermostat and fan.

A three-speed gear-box is fitted, with unusually high ratios, top gear being $3\frac{1}{2}$ to 1; second a little over 6 to 1. It struck me as being a particularly happy combination, allowing the engine, which has an unusual degree of flexibility, to display its big reserves of power both on the level and up-hill. Control is central, but it can be placed on the right-hand side if desired, and gear-changing is easy enough. In actual practice second and top are the only speeds that need be used on a run which includes hills not steeper than one in four.

The four-wheel brake set is of special servo type. I was particularly asked to notice their action, and I have no hesitation in saying that they are amongst the very best I have ever used in cars of this type. The very lightest pressure only is needed to bring the car down from very high speeds to comparatively low ones. The usual hand-operated pair are fitted, but I did not find these comparable with the four-wheel set. They may have needed adjustment, but they were nearly useless. The springs are semi-elliptics all round, and supplemented with shock-absorbers. I found them quite excellent. The steering is light, and, though fairly high-g geared, steady.

Naturally, the principal joy in driving this car is in making it get off the mark quickly. Its acceleration is really exhilarating, especially when you realise how effortless it is. That enormous engine seemed to me to have no vibration period at all, and to make no noise that could be heard, at all events, above the noise made by the wind. It is extremely deceptive, and it is only when you have realised that the very easy cruising speed at about half-throttle is nearer sixty than fifty miles an hour that you begin to see what luxury travel is.

For a few seconds the speed-indicator was registering eighty-two miles an hour,

(Continued overleaf.)

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(Continued.)

with the engine by no means all out. Frankly, I think this must have been an exaggeration. Anything in the neighbourhood of eighty miles an hour is a speed at which there are certain sensations which are quite unmistakable. I do not think that it is of any importance, as, even supposing the real speed of the car was seventy miles an hour, the main charm lay in the ease with which it reached it and maintained it. In any case, the chance to do even seventy miles an hour in safety for more than about five seconds comes extremely rarely in this country, whatever people say who have flattering speedometers. The makers are willing to supply the standard chassis with a speed of between eighty-five and ninety miles an hour, and the sports chassis with a speed of between ninety-five and a hundred miles an hour.

The pull of this engine deserves that worn-out epithet, elastic. As your foot very slowly depresses the accelerator pedal the car gathers speed in a way which can only be described as luxurious—that is to say, it does it almost unbelievably swiftly and extraordinarily unostentatiously. Blind-folded, and protected from the wind, the passenger would be put to it to say whether the speed was thirty or sixty miles an hour. A number of standard types of coachwork are supplied, varying in price between £1925 for an open car and £2300 for a cabriolet or landaulette.

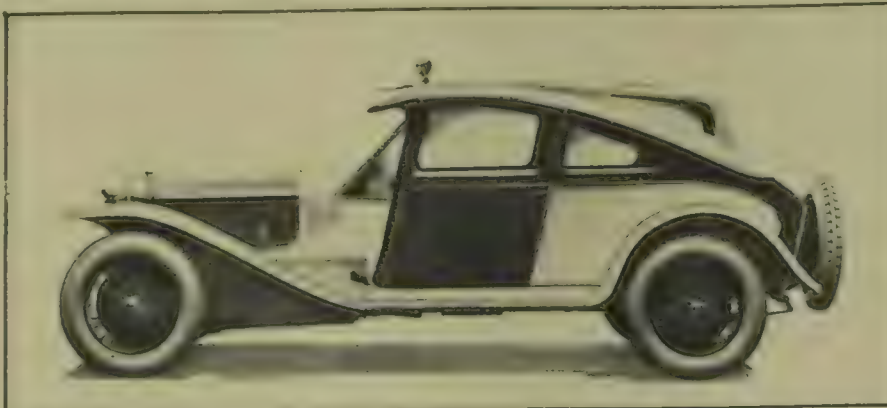
JOHN PRIOLEAU.

MOTOR EXHIBITION NOTES.

Renault
(Stand No. 59). The Renault stand at Olympia contains such an array of vehicles with such wide differences in prices that it becomes a miniature show of its own. This celebrated French motor-manufacturer caters

way springing, by adding a single transverse spring to the rear axle, besides the splayed cantilever springs, is the novelty and mechanical alteration on the latest 26·9 and 45-h.p. Renault models.

Buick
(Stand No. 23). The chief Canadian productions in motor-carriages, the Buick models, are to be found in the New Hall at Olympia. They have been known for



THE NEW LANCIA AIRWAY SALOON: AN ENTIRELY ORIGINAL ENCLOSED SPORTS BODY ON A STANDARD 16-H.P. LANCIA FOUR-CYLINDER CHASSIS—ONE OF THE "SENSATIONS" OF THE MOTOR SHOW AT OLYMPIA.

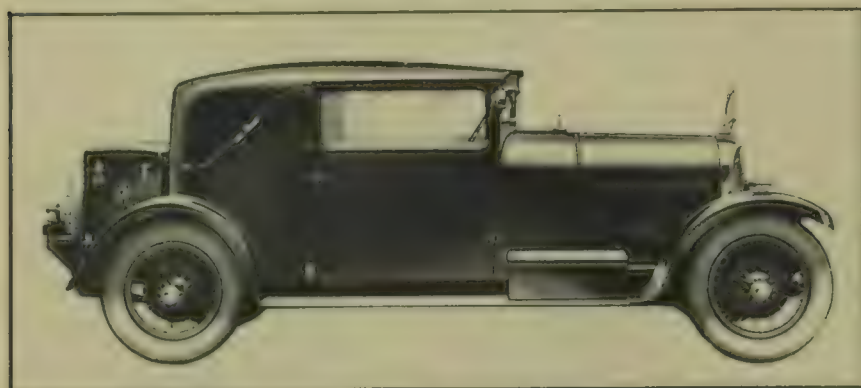
so long a time in England that they might be considered English in place of Canadian cars, especially since, during the past twelve months, all the coachwork on these two chassis is built at Hendon. This is beneficial to British users, as it improves the service given to the purchasers of these carriages, and they can have any alterations made quicker with such a plant at their disposal. Visitors to these stands should well examine these carriages, as their trimming and equipments are particularly suitable to British tastes. The two-door Dominion Buick saloon on the standard chassis, with its 20-60-h.p. six-cylinder

study its design will note all the details have been well cared for, both from an engineering and a practical driver's point of view, so that it has been built to suit modern motoring conditions. Also it has been well tested on the road, and accurately tabulated tests show an average petrol consumption of 20 to 25 m.p.g. under ordinary road conditions, while the oil consumption averages from 900 to 1000 miles per gallon. An air-cleaner and an oil-filter

are fitted to the engine, thus lengthening its life and preventing decarbonisation taking place so frequently. A four-speed gear-box, which is quickly changed owing to the light action of the single-plate clutch, and Vauxhall four-wheel brakes with readily accessible adjustment, are provided to give that security and ease in driving that makes rapid travelling possible with comfort. The latter is also well catered for in regard to the springing and seating arrangements of the models displayed on the stand: In all, nine types of coachwork are provided. The Princetown 20-60-h.p. Vauxhall tourer, seating five passengers, and costing £475, and the Bedford saloon with equal accommodation, priced at £495, should prove the two popular models; the price is low and the performance on the road is excel-

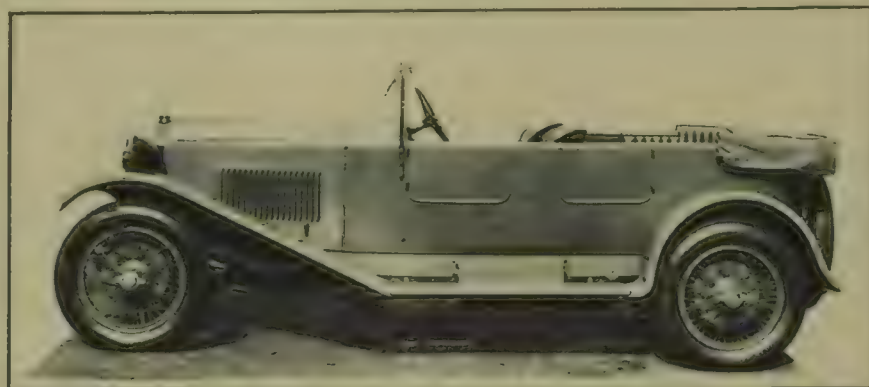
lent, as this new Vauxhall has been tested to do over seventy miles per hour. A two-seater with dickey at the same price as the Bedford saloon will also appeal to old Vauxhall owners specially, as the space provided to get in and out of the dickey makes it an easier task than in most designs. This six-cylinder 20-60-h.p. Vauxhall is rated at 19·2-h.p.

Dodge Bros.
(Stand No. 14). A brand-new car in every way is to be found on the stand of Dodge Bros. (Britain), Ltd. This is the first six-cylinder car built by this firm, and is



WITH A ROOMY TWO-DOOR WEYMAN SALOON: A 16-50-H.P. VOISIN CAR. This handsome and up-to-date body contains many special features which add to comfort.

for the well-to-do, who can afford to spend two thousand pounds for their carriage, just as well as he caters for poor people, like most of us, who have less than two hundred pounds to invest in pleasure-giving transport. So one finds the 9-h.p. Renault, costing £175, with its two-seater and double-dickey body, and with a four-seater saloon priced at £199, and then working upwards to the 14-h.p. four-cylinder saloon costing £269, into the six-cylinder range of 12·5-h.p., 21-h.p., 26·9-h.p., and 45-h.p., which, completely ready for the road, cost from £279 to £2000. Nothing could be nicer, and these models have been improved without addition to their cost to the purchaser. The new model making its first appearance is the six-cylinder 12·5-h.p., which is given the distinctive title of the "Monasix." It has coil ignition; the suspension is of a new design, as there is a cross transverse spring placed behind the axle, as well as the semi-elliptic springs in the front; and the chassis is quite capable of carrying either open touring bodies or saloons, either Weymann or metal-panelled. The big 45-h.p. chassis, which is fitted with an English-built Weymann saloon body, has been specially constructed for long and fast touring to the order of Major H. O. D. Segrave, the ex-racing driver. While all the examples of the Renaults are attractive cars, this big, handsome Renault and the new 12·5-h.p. six-cylinder Monasix create considerable interest by reason of their novelty. It will be noticed that the 21-h.p. light six-cylinder Renault now has Servo braking instead of the ordinary mechanical type of four-wheel brakes, and that three-



THE 15-60-H.P. 1½-LITRE SIX-CYLINDER ALFA ROMEO CHASSIS WITH A FOUR-DOOR OPEN TOURING BODY OF ENGLISH MAKE: A CAR OF DISTINCTION PRICED AT £725.

engine, is remarkably low priced at £398—in fact, the most expensive of the three examples of this power staged, the Empire saloon, with its four doors, only costs £475; which will, one hopes, be ample demonstration that British workpeople can produce the goods as cheaply as their rivals of other nationalities. The larger Buick, the 25-75-h.p. chassis, is shown fitted with a Pullman limousine body, and makes a very handsome carriage at its price of £695.

to be known as "The Senior." It can be seen at Olympia in its stripped chassis form and equipped with a five-passenger saloon body, also with a cabriolet seating three or five passengers. The prices are moderate, as the two closed carriages are listed at £565 each. Olympia also shows the introduction of a new model in Dodge Bros.' four-cylinder line. This car closely resembles the present four-cylinder Dodge, and is so well proportioned that at first glance its somewhat reduced size is not apparent. It is fitted with a new engine which is estimated to give 15 per cent. more power, 20 per cent. improved acceleration, with 20 per cent. decrease in the fuel consumption. The chassis can be examined at leisure by the visitor to this stand, as it is displayed here together with a four-cylinder Dodge saloon to seat five passengers. The outstanding characteristic of Dodge cars has been dependability, as Fleet Street can testify, having used a large number of them for newspaper work. Since 1914 over two million motor-cars bearing Dodge Brothers' name have passed into the hands of purchasers. Uppermost in the minds of their engineers in designing the new cars now presented has been the thought to embody their enduring qualities, which, in the sum total, result in years of dependable service. Those who examine this stand will agree that the cars certainly look as if they will give this as well and better, if possible, than the models they displace. The four-cylinder rating is 24 h.p., and the six-cylinder model is rated at 26 h.p. As both can do well over sixty miles an

(Continued overleaf.)



THE DUKE OF CONNAUGHT'S NEW CAR: A DAIMLER V. 25-H.P. CHASSIS SUPPLIED BY STRATTON-INSTONE, LTD., FITTED WITH A HOOPER BODY.

Vauxhall
(Stand No. 131). A new six-cylinder motor to be seen at the Vauxhall stand is sure to attract a large concourse of visitors to this staging to see it. Those who may



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Very Old Hollands Gin, Dry Gin, Kummel, Curaçao, Crème de Menthe, Maraschino and Cherry Brandy.

(Continued.)
hour without trouble, their sturdy construction and speed qualities should help them to find favour amongst the public.

Wolseley
(Stand No. 38). The 16-45-h.p. "Silent Six" Wolseley, which made its first bow to the public at Olympia last year, has been such an outstanding success during the past season that one again welcomes it at Olympia with pleasure. Its companions on the Wolseley stand are a new 21-60-h.p. straight-eight model, which is shown in chassis form and also with saloon bodies. It follows more or less the lines of the successful six-cylinder Wolseley, but has been designed to give higher touring speeds, while retaining all the silence and smoothness of the six-cylinder. The eight-cylinder engine has a bore of 2.56 inches, and a stroke of 4 inches, the Monoblock cylinders being cast with the crank-case. The overhead cam-shaft is driven by spiral bevelled gear situated between the central pair of cylinders. The crank-shaft is very robust, accurately balanced, and arranged to run in ten white metal bearings. It is fitted with a vibration damper. The wheel-base of this eight-cylinder Wolseley is 10 ft. 7 in., and the track 4 ft. 8 in.; the front and rear springs are semi-elliptic, fitted with shock-absorbers. The handsome saloon de luxe is listed at £750, and a roomy five-seater touring car at £695. A new 12-32-h.p. four-cylinder Wolseley is also shown, and its design is similar to the six-cylinder in its main features. It has a four-cylinder engine with a bore of 2.736 in. and 4 in. stroke, also with overhead valves and cam-shaft. It is shown as a chassis and fitted with a saloon body at the Show; the four-door and steel saloon costing £315, and the saloon de luxe type, £350. The short standard body-work for this new 12-32-h.p. Wolseley is a touring car costing £295. For the season 1928, therefore, the Wolseley programme will consist of four models—the well-known 11-22-h.p. car, the new 12-32-h.p. four-cylinder model, the well-known 16-45-h.p. six-cylinder Wolseley, and a new 21-60-h.p. straight eight-cylinder model, so that a wide field should be covered with this comprehensive and attractive range.

A motor exhibit, not at Olympia, but which, nevertheless, is arousing a large amount of interest, is to be seen in the New Bond Street show-rooms of

the Lanchester Motor Company. It is the original Lanchester—and that means that it is the first British-built four-wheeled petrol-driven car. It was designed and built in the years 1895-6, and, whilst it is interesting enough to the lay mind, it is vastly more so to the student of automobile development, in that this Lanchester car embodies many technical features that are to-day regarded as up-to-date practice. This car, although of only 8-h.p., gives roomy accommodation for six persons and luggage. It is well worth a visit to New Bond Street, to see this relic of bygone days, and to compare it with the examples of present-day Lanchester productions, also on view.

The latest issue of the *Print Collector's Quarterly*, for October (Dent; 5s.), contains, as usual, many features of great interest not only to the connoisseur, but to all who feel attracted by this branch of the artist's profession. The interest is both technical and historical. There are, for example, many fine reproductions of engravings by Gillray, Rowlandson, Cruikshank, and Woodward, as illustrations to Commander C. Robinson's article on "The Navy in Caricature." More modern masters are represented by reproductions of prints by Theodore Roussel, David Allan, and Henry Stuart Brown's landscape etchings; and there are articles on these artists respectively by Campbell Dodgson, Blaikie Murdoch, and R. A. Walker. Altogether, the autumn number fully maintains the high standard of this excellent magazine.

In "The Year's Photography" (1s. 6d.), published by the Royal Photographic Society in connection with their exhibition in Russell Square, there are many striking examples of the photographer's growing proficiency in extracting from natural scenes and panoramas effects of great depth and elements of grandeur. In portraiture, too, there are many artists represented with a strong feeling for personality, whose cameras have not betrayed them. In the scientific sphere, of course, the camera goes forward with ever-increasing usefulness and accuracy, to which aerial, microscopic, and nature "close-ups" all testify. Besides these, there are many interesting articles of great use to photographers, including two of wider appeal on astronomical and aerial photography, and one of topical interest on "The Microscope: A Detective of Science." A microscope of this type, it will be recalled, was used in connection with investigations into the recent murder of an Essex policeman.

THE BOOKSELLER'S WINDOW.

GERFALCON. By LESLIE BARRINGER. Heinemann; 7s. 6d.)

Leslie Barringer is a student of history, ancient and mediæval. His knowledge and his literary gift are successfully employed in "Gerfalcon," which is a mediæval romance strongly to be recommended. The spirit of the Middle Ages moves through it, the spirit of the age of chivalry and brutality (but was it actually so much more brutal than our own time?), of superstition and valour, and of ardent adventure. As Mr. Barringer conjures up the vision, "fresh and dewy," it is hard to believe that it is not an existing reality. And yet Raoul and Denise and the rest, if they had ever lived, would be dust and bones these seven hundred years. In "Gerfalcon" the colour of their day is undimmed. It is a moving story, faultlessly treated.

A FLASH OF LIGHTNING. By SIR JOHN ADYE. (Methuen; 7s. 6d.)

Unlike most murder stories, "A Flash of Lightning" does not culminate in the trial scene. The end, that comes years after Roland Amherst is found not guilty by twelve good men and true, is even more dramatic than the early chapters. Sir John Abye's methods of elucidation are excellent, and his characters, more human than mechanical, are well drawn and convincing. There is a large public for the machine-made thriller; but "A Flash of Lightning" will attract the discriminating people who can only thoroughly enjoy sensational fiction when it is true to psychological probability. Sir John Abye's mystery is first-rate, and to find the legal position and the actors in the drama skilfully poised is a pleasure all the keener because it is not too commonly provided in the modern detective story.

UNTIL IT DOTTH RUN OVER. By ESMÉ WINGFIELD-STRAFORD. (Duckworth; 7s. 6d.)

Allegra was a sportswoman; but when the harriers met at her father's house, she and her two-seater fled. "Old hare Carruthers" in the turnip-field was a friend of hers, and, anyway, she hated hare-hunting. By this engaging introduction Esmé

[Continued overleaf.]

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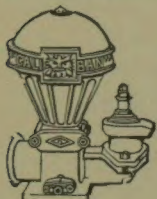
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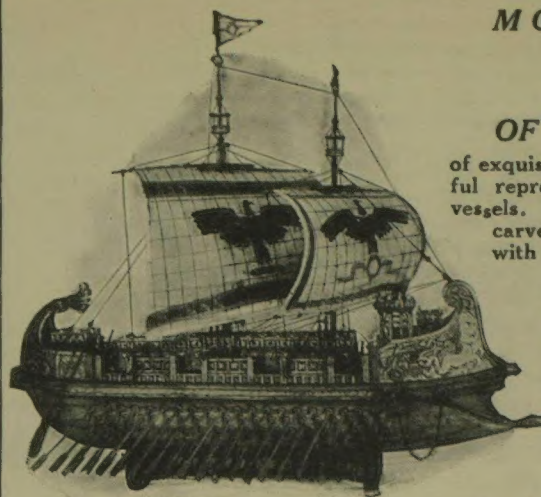
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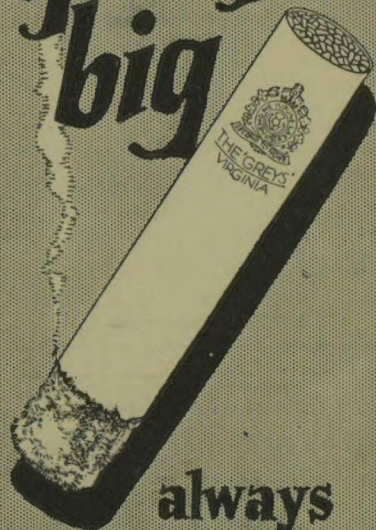
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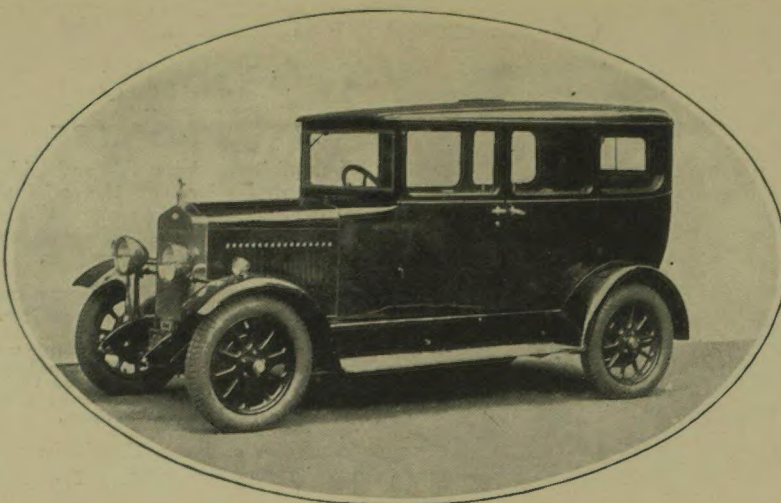


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(Continued.) Wingfield - Stratford enlists sympathy for Allegra, who is, looked at in the cold light of reason, an impetuous and vulgar young woman, with lovers and relatives as vulgar as herself. Still, "Until It Doth Run Over" runs over with an electrical vivacity that compensates for its style. The portrait of the stolid Tuckey, a hard-bitten British spinster of forty-five, is clever; and there are a good many drolleries strewn over Allegra's headlong career. But we hope nobody, misled by the happy sketch of Tuckey, will take "Until It Doth Run Over" for the truth about the English county family.

The Brunswick (Electrical Light Ray Process) Records have issued a particularly interesting Mid-September Special List, with four of the numbers of "The Girl Friend" and Lew White's organ solos on the great Kimball organ in the Roxy Theatre, New York, as the special "plums." The records



A NEW MEDIUM-POWERED CAR ON VIEW AT OLYMPIA: THE WOLSELEY
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also include violin solos by Frederic Fradkin; vocal dance numbers by Vaughn de Leath, Helen Morgan, Harry Richman, and Harry Shalson; and excellent dance records by Ambrose and his Mayfair Orchestra, Ben Selvin and his orchestra, and Phil Ohman and Victor Arden with their orchestra. These records are only three shillings each.

THE UNREST IN THE SOLOMON ISLANDS.

In *The Illustrated London News* of Oct. 15, when publishing illustrations dealing with the murder of District-Commissioner Bell and others on the north-east of Malaita Island, we quoted a report which stated that the Commonwealth Government had received a further S.O.S. message from the Solomons and also that two white missionaries and the native crew of a missionary ship had been massacred by natives. We are more than glad to be able to say that the report in question has not been confirmed.

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The above statement was made by Dr. E. Thomas before the Medical Society of Geneva after examining a T.B. case which had been treated with Umckaloabo (Stevens). This treatment can be taken in one's own home, no change of air or climate necessary; in fact, consumptive patients seem to get better in the East End of London just as fast as on the high plains of S. Africa, or in the mountains of Switzerland. Any T.B. subject can have a supply of the remedy sent to him, carriage paid, on the distinct understanding that he will only be asked to pay for it if perfectly satisfied with the benefit received from its use, and considers the progress he has made towards recovery warrants its continuance.

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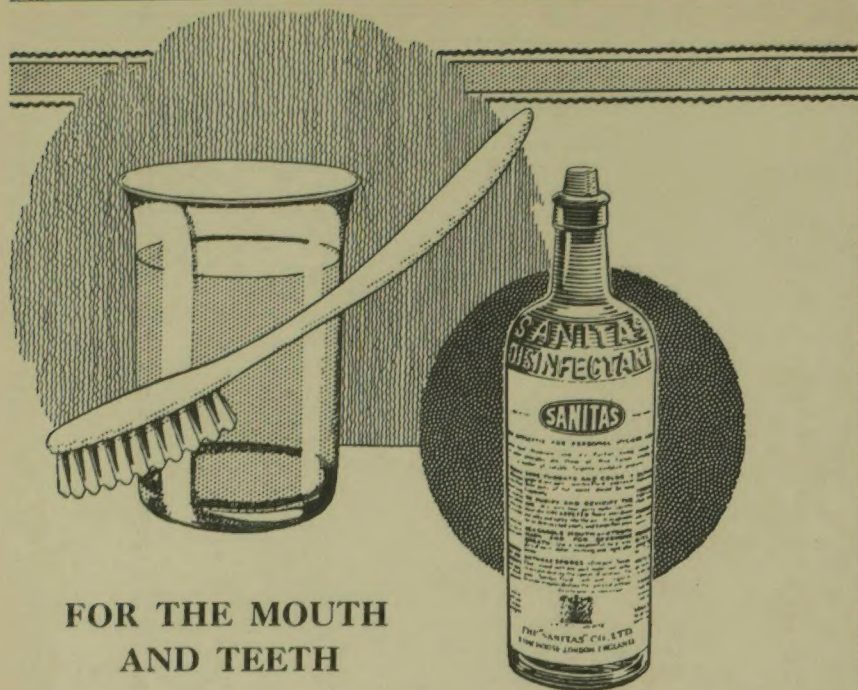
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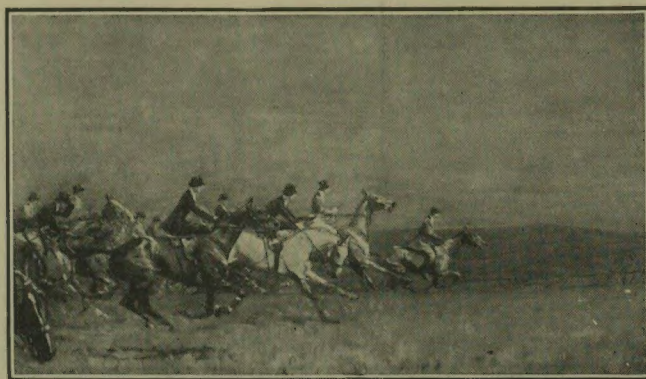
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by

LIONEL EDWARDS, R.C.A.,

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